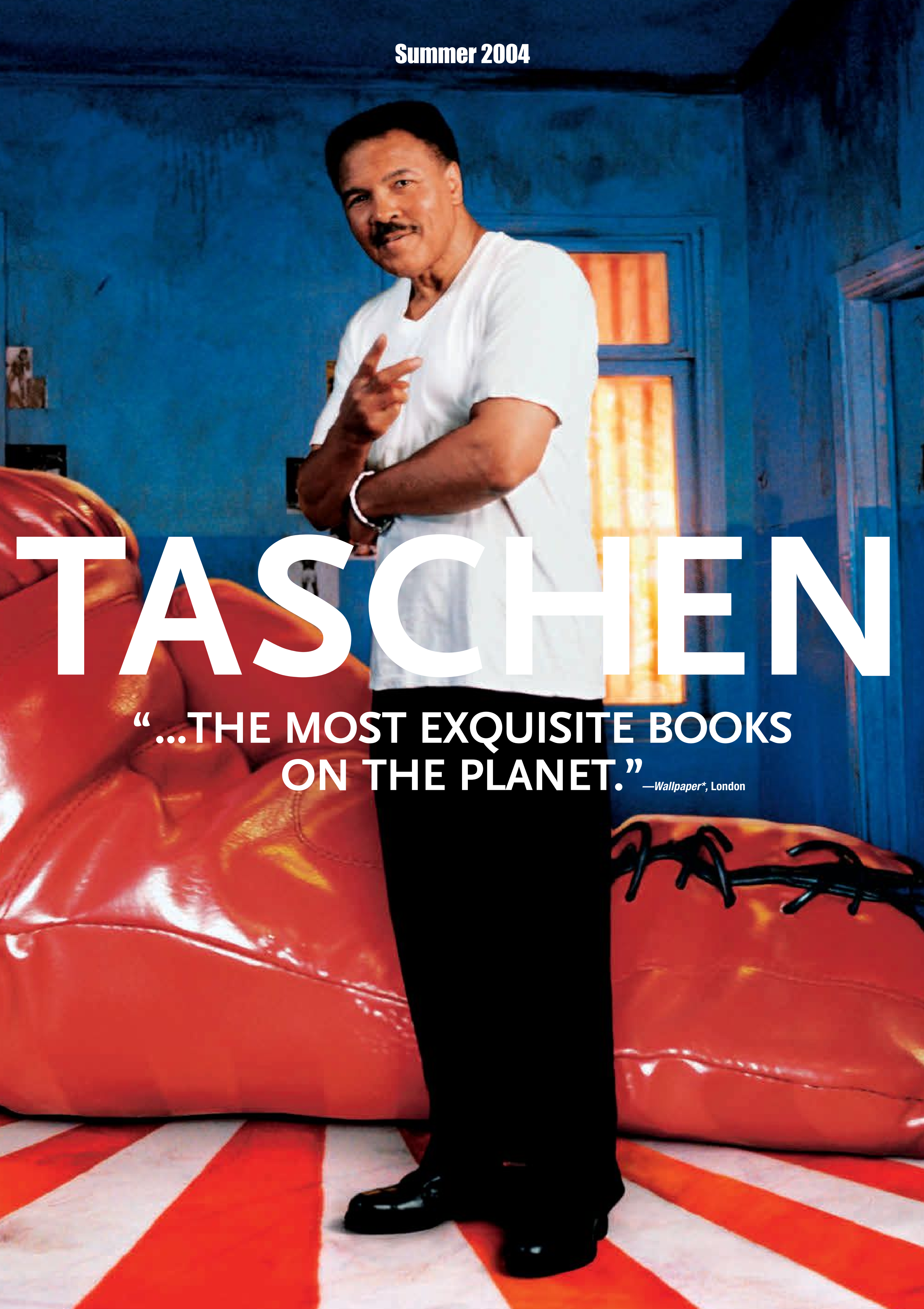

Summer 2004
TASCHEN
"...THE MOST EXQUISITE BOOKS ON THE PLANET."
—Wallpaper*, London


MOMMY
CAN WE
LITTLE GIRLS
GO TO THE
FIGHT?
CLAY

What's new?

 Adults only  Publisher's darling  Bestseller

Rumble in an urban jungle

By Gregory Allen Howard

October 30, 1974

A night that will play out in my mind forever. No, I was *not* in Zaire. There may have been tens of thousands of fans watching the fight in Kinshasa, but 99 % of the audience watched Muhammad Ali vs George Foreman — the *Rumble in the Jungle* — on screens in cinemas and auditoriums. Like the movie star he was, 99 % of the world experienced Ali on screen.
Millions of words have been written about events, small and large, surrounding Ali's fights: the antics of The Circus; the crazy opponents; natural and unnatural events in faraway places; marital tiffs; petty male spats. But the world was not present for that backstage drama. We saw Ali on screen, on *giant screens*. Our drama was the drama of that moment, in those darkened arenas and auditoriums and bars. We were there with Ali in spirit, but our bodies were elsewhere.
I was in Queens, New York, staying with my aunt. (Okay, I was young.) Like a lot of boys of my generation, we were a little too young to have experienced the full Ali. Too young to have seen Clay vs Liston I or II, or Williams, or Terrell, to have gone through the exile years, to have really grasped Ali vs Frazier. No, for me, the first real blush of comprehension of the spectacle of an Ali fight was the *Rumble in the Jungle*.

Beautiful, articulate, proud — and black …

Like millions of black boys, I loved Ali. His mouth, his brashness, his racial pride gave me courage, made me strong. As baseball legend Reggie Jackson once said, the impact was overwhelming: the most famous man in the world was beautiful, articulate, proud — and *black*.
Much as I loved him, I and millions of others like me thought Ali was going to die in this fight against George Foreman. *(What will I do if he loses? If he gets hurt? Gets crippled?)* Ali had already lost to Joe Frazier in 1971 in the Garden. But Ken Norton? Ali had lost to a nobody called Ken Norton? He had gotten his jaw broken by *Ken Norton*? Who *was* Ken Norton? Ali was no kid by then. He was 32. He was trying to come back and he didn't have it. I figured he needed the money, that's why he kept fighting. I couldn't hate him for that, but I just didn't want to see him get hurt bad. I also figured, in my young, simple mind: hey, there's no one out there who will really *hurt* him. He'll make some money for himself and get on with his life. You know, *retire*. Leave us with vague memories of what he once was. I mean, we could always watch old movies of his early fights.

Enter the behemoth

There was only one problem with my little scenario for Ali's life. George Foreman.
I'd seen this behemoth George Foreman on TV. He was taller, bigger, and more muscular than Ali. Hell, he was *scary*. The TV commentators kept showing clips of two fights over and over: Foreman hitting Frazier so hard, he lifts him off the canvas. And Foreman *destroying* Ken Norton. The TV also showed pictures of Foreman at the Olympics, standing there in the ring and waving a little American flag.
And now Ali, my hero, was going to face this monster.
I was scared for him. It was as if I were going to be in that ring myself, getting my brains beaten out. There was no talk of Ali winning, not from *anybody*, not even his fans:
"Hope he don't get hurt too bad."
"This is it for him."
"Last fight for him."
Or: "He'll be alright … well, he won't *die*."
Some white men weighed in with "That draft dodger's gonna get shit beat outa him. Foreman's gonna kill Allie (that's the way they said his name sometimes). I'll give 4–1 Clay gets knocked out."
Knocked out? It was going to be hard enough seeing Ali *lose*, but knocked out? Wild visions circled in my head of Ali being carried out on a stretcher. I was so wrapped up in him that, if he lost like that, they'd have to carry *me* out on a stretcher.

Weighing the odds

As fight night approached, I became tense and anxious. My aunt couldn't understand, but my cousin did. He was older. He had grown up with Ali. He was even more worked up than I was. We tried not to talk about it, but you couldn't help but talk about it. He explained to me there'd almost never been a heavyweight championship fight with 4–1 odds. Then he saw me panic and tried to calm me down. "But those are just street odds." (I was relieved?) Then: "The Vegas book is 3–1." (Oh, that's okay then, I guess?)
Come the day of the fight, decisions had to be made. Would I bet? Would I get my cousin to take me to see the fight at Madison Square Garden? I had $ 35 to my name. Tickets cost $ 25. My cousin wouldn't go, said he couldn't stand to see Ali lose or worse, get knocked out. It would be too much for him. What was I going to do? After taking incessant teasing from a local white guy, I put down a bet: eight bucks at 3–1 odds (some sanity had prevailed in the street odds by fight night). I had just enough left for fare into the city and the price of the ticket. Once I'd paid for the ticket and paid off the bet, I'd be broke, but I was going. I felt inside I *had* to go.
The E-Train was packed going to the Garden. It was full of men of color, full of dread. There was no buzz or pre-fight chatter. There was a pall over the car. The looks they gave each other across that train: guilt, sadness, worry. And, when the looks got too intense, these black and Puerto Rican men would look down at the floor, ashamed they had revealed so much of themselves, ashamed at their lack of faith. Like me, they felt they were going to a funeral. Their despair made me worry even more. If they were older and wiser and this is how *they* felt, then it must really be bad. Ali is going to die tonight and they know it.

Fight time

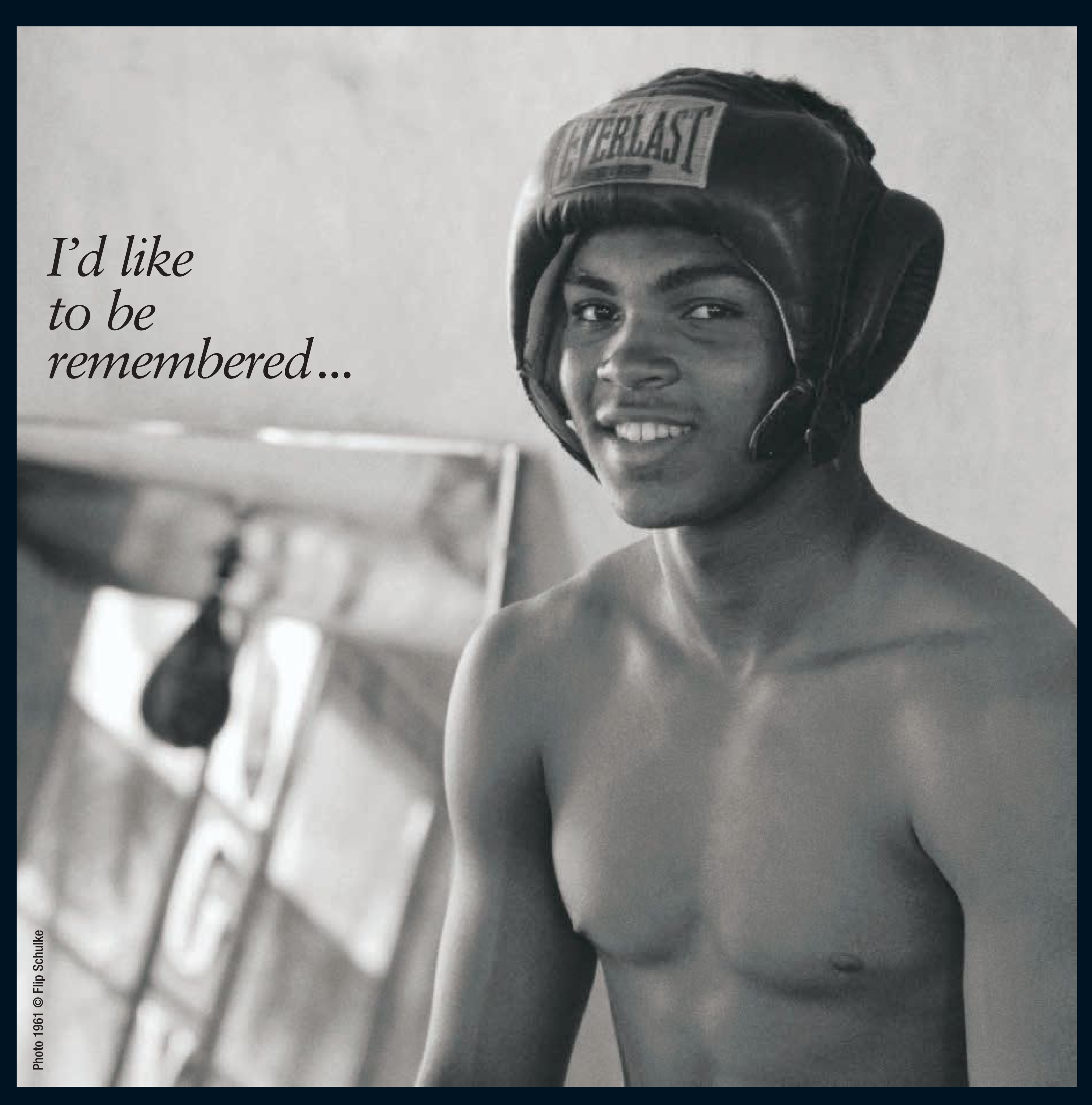
We pulled into the Garden, massed out and upstairs, arriving 30 minutes or so before fight time. I bought my ticket and checked the clock: 15 minutes to go.
I had never been to the Garden before. My heart was pounding when I entered the arena on a high floor. As I walked in, I was met by a sea of colored humanity: black men, brown men, yellow men; Africans, Puerto Ricans, Black Americans, South Americans, Central Americans, East Indians, West Indians, American Indians, Haitians, Jamaicans a-plenty. A Tower of Babel of color. The din of languages blotted out any sound from the PA system. I couldn't hear anything except the noise of voices in the arena. Spanish, Spanglish, black slang, Chinese, French, Creole, patois and other languages I'd never heard or heard of. 20,000 people! The Third World was *representin'*.
I stumbled to my seat on the end, about two thirds of the way up. I tried to take it all in. It was overwhelming. Down on the floor, in the center, were four screens connected in a box shape. Surrounding the screens and closest to them were the people in the $ 100 seats. White men, maybe two or three thousand of them. A little dollop of white engulfed by an ocean of color. Custer and the Indians I thought. They better hope Ali doesn't get hurt too bad.
Suddenly, I get an elbow in my side. The Puerto Rican next to me offers me a swig of some kind of liquor. He has to be drunk already to offer it to me. I decline for obvious reasons. But I look down the row of men; they're all getting drunk and smoking grass. Obsessively. In a hurry. And they aren't getting high in a jovial, party way. There is something manic about it.
Then it dawns on me. They're trying to get wasted quickly before the fight starts, trying to insulate themselves from the pain they're anticipating when they see Ali go down. Hurry up. Drink fast. Hit this joint. Quick. The same sense of foreboding that was on the E-Train is intensified by beer, liquor and grass. These men are not partying at all. They have the look of soldiers on a plane about to parachute out.

The power of one

Something else I realized that night. We were *one*. All of us in that arena. I didn't know any of those men in that row, or in front of me, or anywhere. But, as soon as you looked at them, there was a nod as if to say, *Hey, brother, I'm here with you. We're gonna hurt tonight, but I'll be here with you.*
The lights dimmed. The din became deafening. I guess there was sound coming from the PA system, but I never heard a word from the speakers that night. No ringside commentary could be heard. No bell. Nothing. Just that Garden din at 80 decibels; white noise. (No, *colored* noise.)
Ali enters the arena in Kinshasa. The din goes up to 90 and stays there. The men in my row see him. We cheer, but the cheer is hollow. Ali moves to the ring and starts dancing. I am almost overcome with emotion. *Don't get hurt, man.* I look down the row. Tears are welling up in men's eyes. More fast drinking and smoking. I look around some more. Everywhere I see the same thing: grown men, tough men, *crying*. Not sobbing, but with tears running down brown and black faces. They wipe them away furtively, but the tears still rain down.
Several minutes later, Foreman jogs in. As he ducks into the ring, it shrinks. I mean, that ring looks the size of a child's playpen, only with *men* in it. Ali senses everyone's fear. He turns and starts working the crowd.
The combatants move to center ring. They face each other while the ref instructs them. Again, I can't hear any of what is said because of the din. Ali is *talking* to Foreman, who stands there like The Mummy Ali described him as. From Ali's expression and head-wagging, I think Ali is *talkin' shit*! Don't do that, Champ; you'll only make Foreman angry.

It might end right here …

The Bell. The *silent* Bell. They meet in the center. Ali is the aggressor. He smacks Foreman on the head with a right. Foreman is unfazed. Ali cannot hurt this man.
Suddenly Ali goes on the ropes.
This is nuts. Foreman follows him and starts pounding the hell out of him. Big thunderous body shots. Men in the crowd are covering their eyes. They're thinking: it might end right here. But a weird thing happens, right at the end of the round, Ali comes off the ropes and tags Foreman with a combination. We leap to our feet. We look at each other. No, it was just a combo. He hasn't hurt the ox. Ali has survived the round. We breathe a sigh of relief.
Second round. A replay. Ali on the ropes. Foreman pounding. This time Foreman gets through with a shot and Ali is dazed, but still on his feet. Ali is now talking shit again. I implore Ali to shut up. He's just going to make him madder. BOOM! BOOM! Big hard shots to Ali's body. Then, at the end, Ali flicks a combo again. A cheer ripples through the crowd. Still no damage to Foreman.
Third round. Another replay. Ali on the ropes. But Foreman is slowing down. He is still throwing bombs, but *slower*. Ali flicks back. And Ali is talking shit again, inviting Foreman to hit him. By the fifth, all 20,000 of us are on our feet, not because we think victory is imminent, but because Ali is still in this fight. Foreman is really slowing down. Ali is covering up and it looks like Foreman is hurting him. Ali shakes his head to let everyone know he *isn't* hurt. A glimmer of hope springs up among us. We look at each other.
Is it possible? Maybe? Just maybe?
By the eighth, the din is at a 100 decibels. We sense something. Foreman is tired. He throws a sluggish punch, misses and ends up entangled in the ropes. Ali looks fresh. Ali peppers him with combos. Little flicking punches. Cheers roar out around the Garden. (Colored people are *loud*, man.) We're stomping on our feet, our hearts in our throats.



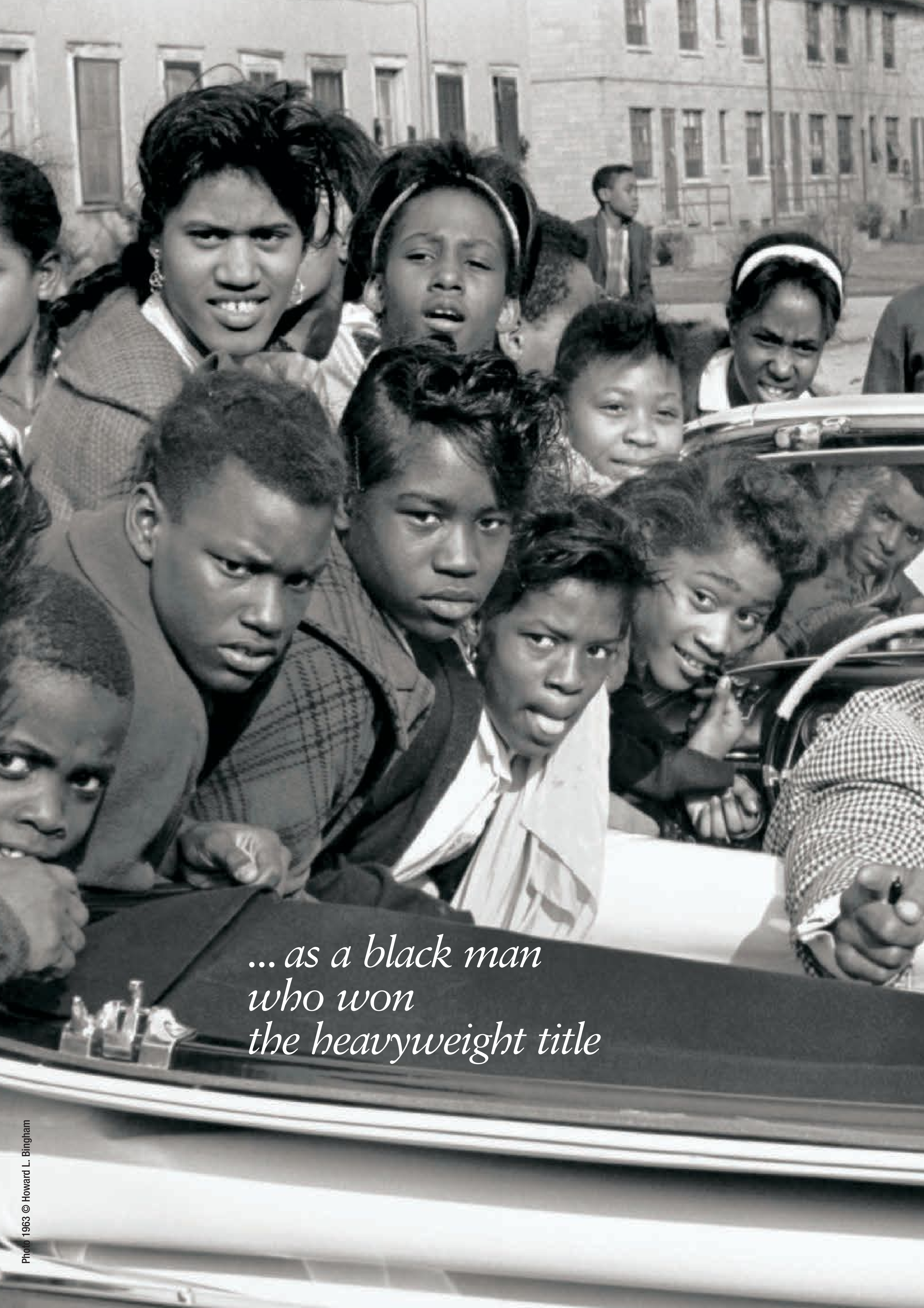
I'd like to be remembered...

Photo 1961 © Flip Schulke

Ali is *tagging* that big bastard.
Ali cracks him with a hard right.
Foreman folds over. Foreman spins to the mat.
Foreman is counted out!
Pandemonium in the Garden. Everyone hugging everyone. Everyone crying. Strangers hugging and crying. And the chant goes up. 20,000 voices.
Ali, *Ali*, **Ali …**
The lights come up as if by magic. The doors fly open. More magic. Arm in arm with strangers we pour out.
Ali, *Ali*, **Ali, ALI …**
Out on 7th Avenue we are met by 10,000 more fans. Fans who were *not* at the fight. 30,000 crazy people. Climbing on top of cars and cabs. The traffic can't move. Horns are blasting. And the chant goes on.
Ali, *Ali*, **Ali, ALI, ALI …**
30,000 men marching up 7th Avenue, stopping traffic for 30 blocks around.
ALI! ALI! ALI! ALI! ALI!

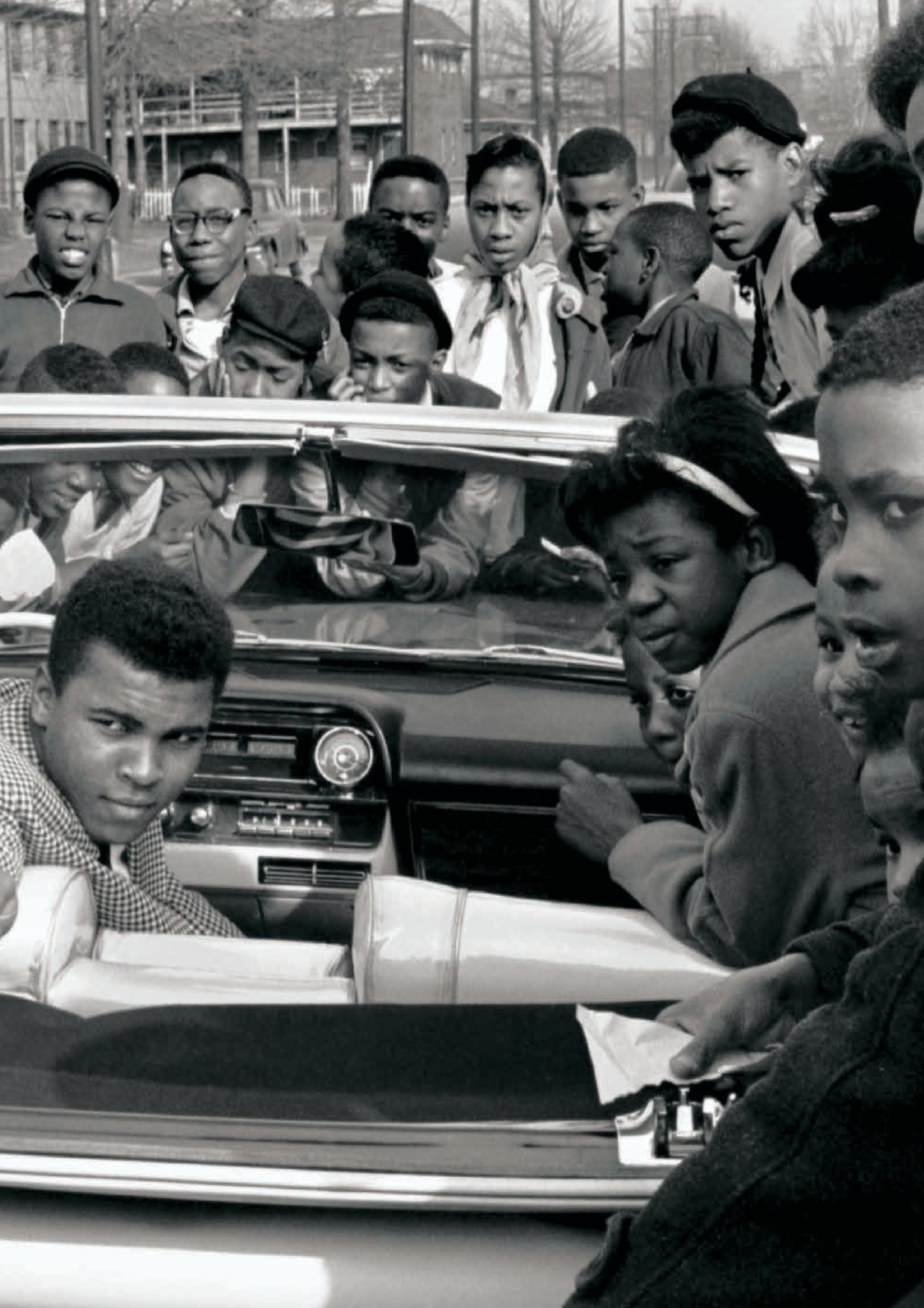
I was lost in a fog

It must've lasted for an hour. Hours. I can't remember. I was lost in a fog. But, for me, that night has lasted forever. It was the most exciting and transcendent moment I've ever experienced.
I knew that night I could win in *life*. I *knew* it. Sure, I fully expected problems, challenges, difficulties, but I also knew that I could and would overcome every single obstacle in my path. Odds didn't mean *anything*. I knew that night I would *prevail* as a man. As a *black* man. And now, when doubt or fear crowd my soul, I think of that night, and then I become fearless again. Because Ali, my champion, lit me up that night, put *fire* in my chest.
And baby—I'm *still* burning!



... as a black man
who won
the heavyweight title

Photo 1963 © Howard L. Bingham



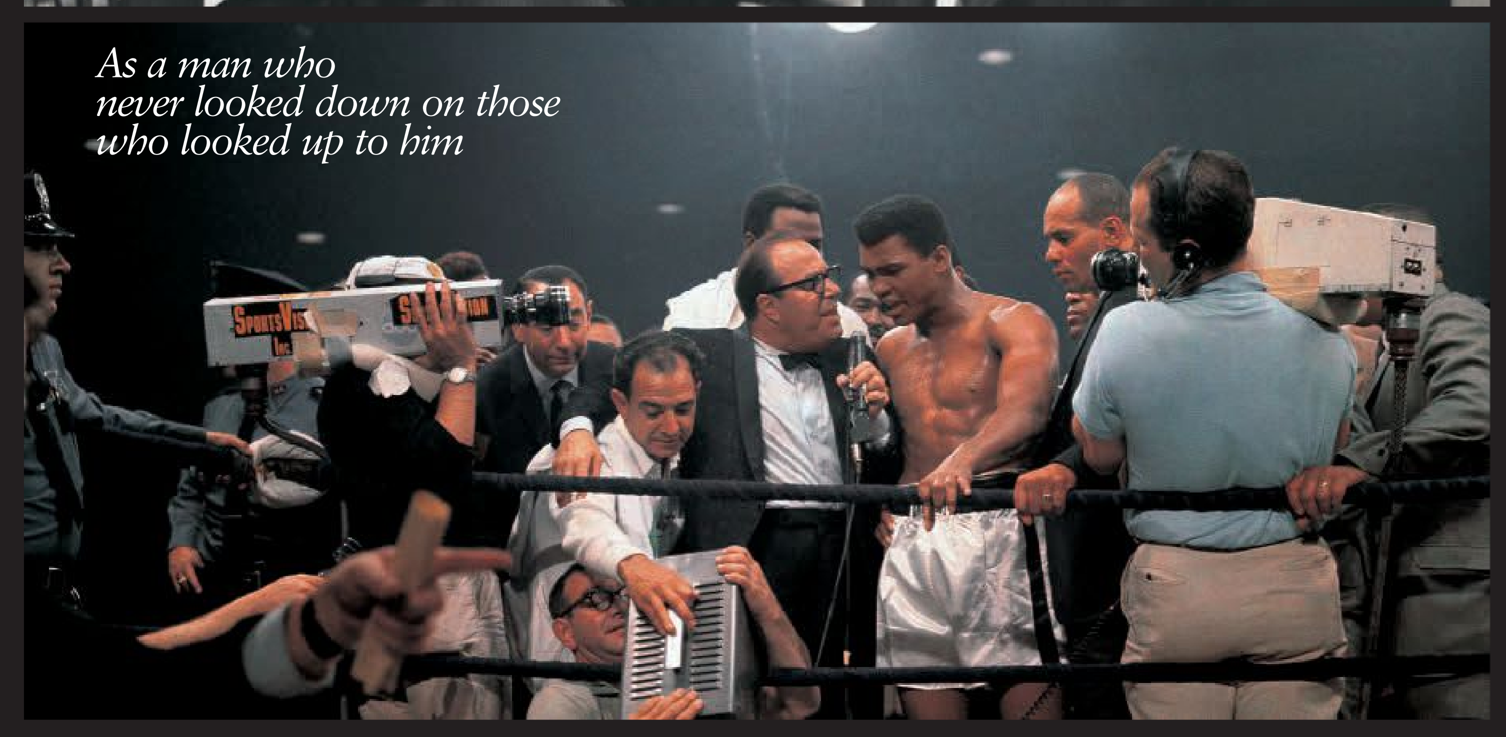


... and who
was humorous



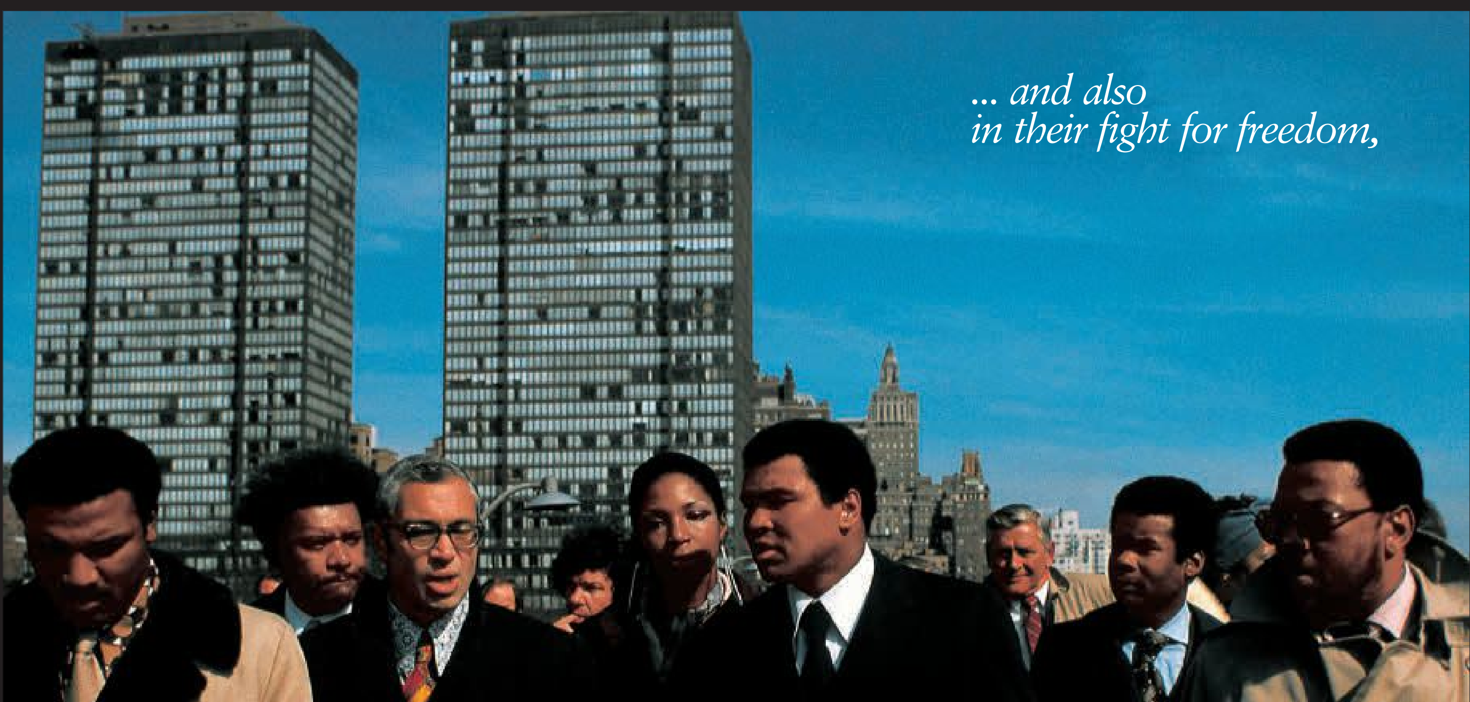
... and who
treated
everyone right.

As a man who
never looked down on those
who looked up to him





… and who helped as many of his people as he could – financially



... and also in their fight for freedom,



... justice and equality.



GREATEST

A TRIBUTE TO

Cassius Clay vs Liston I. Photo 1964 © Neil Leifer


TIME
MUHAMMAD AL
EVERLAST

Four years later

"It was only years later — in the midst of the Iraq conflict — that I truly began to appreciate how bold a step it was for a young black man and more than that, a superstar in his prime in mid-60s America, to go his way against the conservative, majority view and to stand up for his right not to fight in Vietnam."

From early childhood, Ali was my hero. Why exactly, I didn't know. Like many others of my generation, I remember watching the first fights broadcast live, which for me, my father, and my family, was during the middle of the night. It was all very exciting, being woken up just to watch a fight on TV, although at that time I didn't understand much about it, especially why the man had two different names.

Later, when I was 16 years old, I read his autobiography *The Greatest*, and then, another 20 years after that, I saw him at the Olympic Games and watched Leon Gast's award-winning documentary, *When We Were Kings*. It was then that I began to understand why I was so fascinated by Ali: The man was cool, always dressed immaculately, charismatic, had a great sense of humor, a phenomenal joie de vivre and, more than anything else, he did exactly what he wanted and was right.



"What also struck me about Ali was his huge emotional intelligence; he somehow had the instinct to make the right decisions about himself every time, and often did so against the best advice of even those closest to him, never mind the norms of society." —Benedikt Taschen
Ali visiting the TASCHEN offices on Sunset Boulevard, Hollywood, California in September 2003. Photo © Howard L. Bingham

His fighting aroused emotions in me comparable to the kind a great scene in an historical movie can evoke, but he did it the whole time, throughout the entire fight, fight after fight. And it wasn't only me who was under his spell—little children, girls, my mother, my grandmother, not to mention boys and men everywhere. And despite his illness, he didn't give up. On the contrary, with the Olympic torch in his hand, in one swift go, he conquered the hearts of anyone still waiting to be won.

In the 90s I had yet another revelation: the publishing house was beginning to become rather established and in the fall of 1992 we planned to publish a catalogue raisonné of Salvador Dalí's paintings. As always, we produced a dummy to present the book to the trade. At that time we still used stickers to apply the title of the book to the slipcase and, as it was summer and the temperature high, the "D" happened to come off, suddenly leaving the title to read "ALI," which made me think …

Then I remember being in Tokyo and reading about Ali's plans to open a Center in Louisville and immediately thought if I was ever to do a huge book like Helmut Newton's SUMO again, I would do it on Ali. I knew this was going to be a unique historical opportunity that I had to capture right there and then. At the time Ali was still in his fifties, but in the collective memory of the entire world he was a living legend—maybe the only one—and most of his original entourage were still around. Shortly afterward I spoke to Ali's manager, Bernie Yuman, who, since the beginning, has also managed Siegfried & Roy in Las Vegas. He was familiar with our Newton book and the publishing house, and understood at once what I had in mind: a book unlike any other. A book the entire world would remember for generations to come, one that would chronicle a man whose prominence would be felt as strongly one hundred years from now as it is today.

To make things a little more complicated, I asked my friend Jeff Koons, an icon of pop culture in his own right, how he felt about contributing a piece of art to the project. I thought about how it would be today if Marilyn Monroe had collaborated on a book with Salvador Dalí, or Elvis Presley with Andy Warhol. Koons was completely into the idea and created a fantastic piece that will accompany the first 1,000 copies.

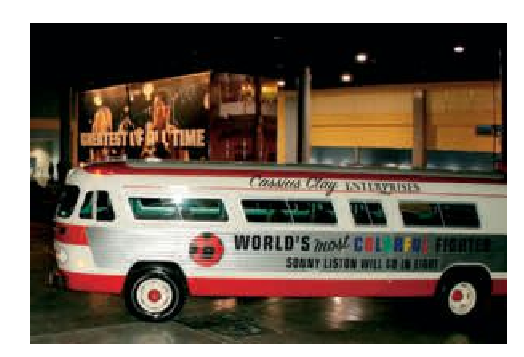
Four years have gone by and I am truly happy that we're there. I must have looked at several million photographs of Ali in archives all over the world. I went to see hundreds of photographers, journalists, writers, spoke to his ex-opponents, his managers, his lawyers—everybody I could think of. I have also worked my way through and analyzed the entire Ali literature. Some twenty people have been incessantly involved with me on this journey, plus 15 additional contributors who have written essays on various Ali related topics and conducted interviews with key players in Ali's world. All in all, an amazing experience. So, let Ali, Allah, and the rest of the world assist us.

Benedikt Taschen

Above: *The GOAT team, including Muhammad Ali and his wife Lonnie, Howard L. Bingham and Neil Leifer, Angelo Dundee, Hank Kaplan, Leon Gast, at the world's largest book fair, at Frankfurt in October 2003. Publishing News, London, declared: "GOAT … transformed Hall Four into Madison Square Garden."*

 "GOAT will fairly take your breath away with its sheer beauty and size." *—In Press,* Manila, on *GOAT*

Where Ali Became "The Greatest": Miami Beach Convention Center





After the hugely successful launch of GOAT at the Frankfurt Book Fair, TASCHEN celebrated the U.S. launch at the Miami Beach Convention Center, the historic site of Ali's February 1964 triumph over Sonny Liston—the fight that earned him his first world heavyweight title. What has made the worldwide launch of GOAT so special is the unique acclaim the book has met with in the media globally, and the presence of Muhammad Ali himself. If there was any doubt about the impact his physical presence still generates in the 21st century, one only has to look at the public and press clamor surrounding his appearances at the Frankfurt Book Fair and Art Basel Miami Beach in 2003. He remains untouchable as a global icon.

At Art Basel Miami Beach, Ali presided over two days of celebrations: the host, actor Will Smith, singer, actor and producer P Diddy, celebrated artist Jeff Koons, public speaker Atallah Shabazz (daughter of political leader Malcolm X) and three-time ring opponent Ken Norton, watched, spoke and listened as a crowd of Ali insiders recounted their extraordinary times with the three-time Champ. Speakers and GOAT contributors, including historian Hank Kaplan, trainer Angelo Dundee, "ring doctor" Ferdie Pacheco, GOAT Principal Photographer Neil Leifer, writers Budd Schulberg, Gregory Allen Howard and Robert Lypsite, Ali's wife Lonnie, manager Bernie Yuman and his closest friend Howard L. Bingham talked about what Ali means to them and to the world. And as if that wasn't enough, the star-studded gala event was rounded off by a stunning performance from the legendary soul singer Etta James, backed by the Roots Band, who played a set of timeless classics.







"Never before in human history have the impressions and visual evidence been recorded to such extent, then compiled to exhibit in book form the evolution of an authentic icon. As the pages turn in the book it is immediately revealed that the artisan's pride and skill worked with full force in shaping the life of Muhammad Ali. It would be at home in the museum of art. GOAT will prove that a book can be truly immortal." —**Hank Kaplan, United States**

Above left: *Cassius Clay's tour bus, dubbed "Big Red" was recreated especially for the Miami event and toured across the streets of the city in the week leading up to the Art Basel Miami Beach launch.*
Above right: *An audience of thousands watched the spectacle of GOAT being unveiled to the US market at Art Basel Miami Beach in December 2003. The launch venue, the Miami Beach Convention Center's Hall B, was the very same place where the 22-year old Cassius Clay defeated Sonny Liston to become world heavyweight champion on 25th February 1964.*
Center left: *Ali's friend of 40 years and GOAT Principal Photographer, Howard L. Bingham, addressing the crowd, as Ali sits at ringside, with Atallah Shabazz, daughter of Malcolm X, to his left and Jeff Koons to his right.*
Center right: *Will Smith holding Ali back in a mock tirade, watched by P Diddy.*
Left: *P Diddy makes a special guest appearance on stage to talk about what Muhammad Ali meant to him as a child growing up in the 1970s.*

"The book is a knock-out!" *—Publishing News,* Frankfurt, on *GOAT*

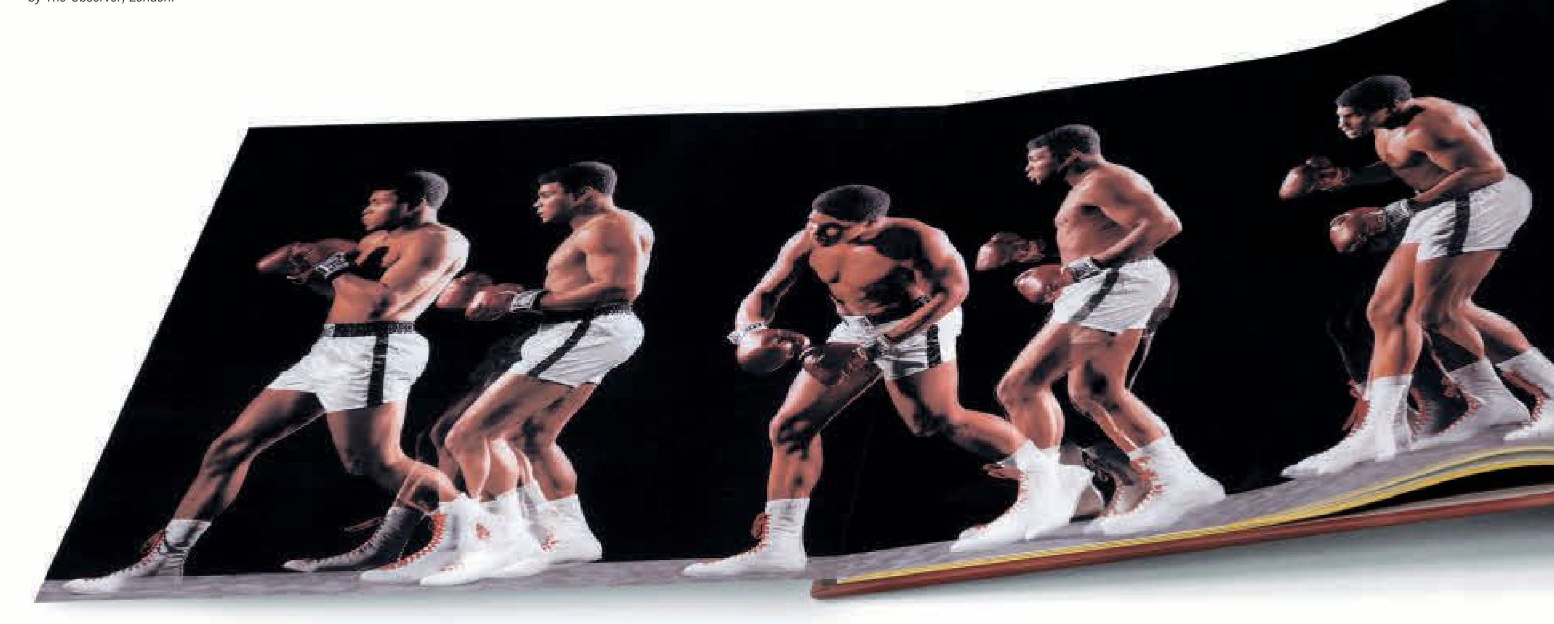
"... the biggest, heaviest, most radiant thing ever printed in the history of civilization."

—*Der Spiegel*, Hamburg, October 6, 2003

* **Limited to 10,000 individually numbered copies, each one personally signed by Muhammad Ali and Jeff Koons.**
* Over 3,000 images—photographs, art and memorabilia, much of it published for the first time—from over 150 photographers and artists. Original essays and the best interviews and writing on the Champ of the last five decades, from hundreds of writers, totaling 600,000 words.
* XXL-format: 792 pages, including two gatefold sequences measuring 200 cm x 50 cm (80" x 20") and nine gold-metallic double-page spreads printed in silkscreen, open each chapter. Measuring 50 cm x 50 cm (20" x 20"), GOAT tips the scales at 34 kgs (75 lbs).
* Each copy comes in a silk-covered box illustrated with Neil Leifer's iconic 1966 photo, *Ali vs Williams*.
* Bound by the official bindery for the Vatican, in pink leather, the color of Ali's first Cadillac. The bindery, specializing in the most elaborate and oversized editions of the Bible and the Koran, enforces the strictest standards of quality control and only several hundred copies can be assembled per week.
* Utilizing state-of-the-art digital technology, no expense has been spared to restore the original photographic materials to the highest possible standards. The results of this effort create unparalleled intensity and range in the colors, and exquisite tone and density within the duotone images.
* Eight-color printing on Galaxi Keramik 200 gsm semi-matte paper with gloss varnish on all images.
* Prioritized delivery of GOAT has started in the Spring of 2004. As copies are completed they will ship to customers in the order in which the pre-orders were received. Place your order now for an early arrival.



Right: *Both the "Champ's Edition" and the "Collector's Edition" of GOAT come in a silk-covered box. The iconic 1966 photo "Ali vs Williams" by Neil Leifer was recently awarded the title "Greatest Sporting Image of All Time" by* The Observer, *London.*



 "There have been many books about Muhammad Ali. Too many.

"Full of stunning, never seen before photographs and articles, GOAT will fairly take your breath away with its sheer beauty and size. The book is a must-have collector's item."

— *In Press,* Manila, on *GOAT*

The Collector's Edition: No. 1,001 – 10,000

* The "Collector's Edition" shows Ali's torso with pink lettering.
* **Limited to 9,000 individually numbered copies, each one signed by Muhammad Ali and Jeff Koons.**
* Every "Collector's Edition" comes with the photo-litho "Radial Champs" by Jeff Koons in the size 50 x 40 cm (20" x 16").

GOAT. THE COLLECTOR'S EDITION
Hardcover in a box, **XXL-FORMAT**: 50 x 50 cm (20" x 20"), 792 pp.
Limited to 9,000 individually numbered copies, each one signed by Muhammad Ali and Jeff Koons. Including the photo-litho "Radial Champs" by Jeff Koons.

€/$ 3,000 / £ 2,000 / ¥ 390.000

"I didn't know I was so great."

— *Muhammad Ali after seeing the first copy of GOAT*



Now, at last, he has the book he deserves." —*The Observer Sport Monthly,* London, on *GOAT*

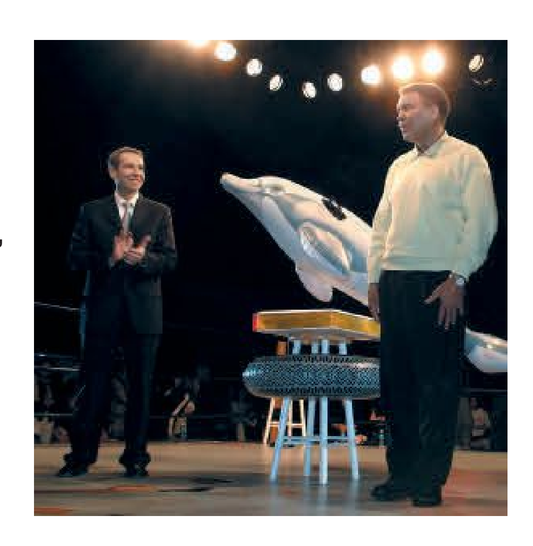
"Destined to become a collector's item of extraordinary value."

—*The Observer Sport Monthly,* London



The Champ's Edition: No. 1 – 1,000

* The "Champ's Edition" has a white silk cover with pink lettering.
* **Limited to 1,000 individually numbered copies, each one signed by Muhammad Ali and Jeff Koons.**
* Four gallery-quality silver gelatine prints in the size 50 x 50 cm (20" x 20") signed by photographer Howard L. Bingham and Muhammad Ali.
* Every "Champ's Edition" comes with the sculpture "Radial Champs" by Jeff Koons. (size 175 x 170 cm, 69" x 67", comprising of 2 inflatables and a stool).



Howard L. Bingham
Howard L. Bingham has lived in Los Angeles since the age of four. He has worked and studied there, and most importantly perhaps, met his lifelong friend Muhammad Ali there, in 1962. He had no idea who the emerging fighter was when he was assigned by the *Los Angeles Sentinel* to photograph the young Cassius Clay (Ali still reminds him of this oversight 40 years later). Since then, Bingham has become a highly-respected portrait and reportage photographer, honored with awards in the United States and with his work gracing magazines like *Sports Illustrated*, *Newsweek*, *Time* and *People*. His work has been exhibited internationally, but he remains best known for his extraordinary body of work capturing, at close quarters, the many faces of Muhammad Ali. The most powerful expression of this came in his acclaimed 1993 book, *Muhammad Ali: A Thirty-Year Journey*. He is Principal Photographer and Editorial Consultant of GOAT.



Jeff Koons
We are proud to have Jeff Koons create his own tribute to Muhammad Ali as part of GOAT. Koons is one of the most influential living artists and an icon of the modern art world. He started his meteoric rise in the 1980s as part of a generation of artists who explored the meaning of art in media-saturated age. With his stated intention to communicate with the masses, Koons draws from the visual language of mass media and advertising, and the entertainment industry. Testing the limits between high and low culture, his sculptural menagerie includes Plexiglas-encased Hoover vacuum cleaners, basketballs floating in glass aquariums, and porcelain homages to Michael Jackson and the Pink Panther. Koons' frequent goal is to present the common object as is. "When I'm working with an object I always have to give the greatest consideration not to alter the object physically or even psychologically. I try to reveal a certain aspect of the object's personality. I'm placing the object in a context or material which will enhance a specific personality trait within the object. The soul of the object must be maintained … "

His sculpture, *Michael Jackson and Bubbles*, was sold at Sotheby's in 2001 for $ 6 million. Koons has been the subject of numerous solo exhibitions—at the San Francisco Museum of Modern Art, the Bilbao Guggenheim, the Stedelijk Museum in Amsterdam, the Staatsgalerie Stuttgart and the Museum of Contemporary Art in Chicago among others.

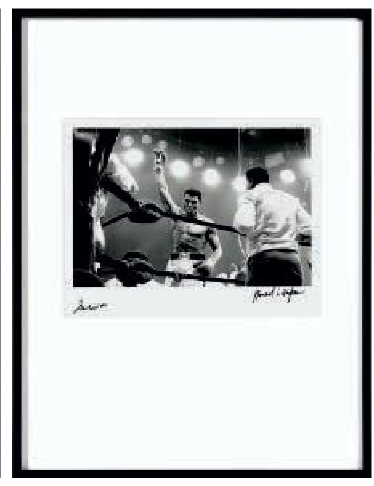
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€/$ 7,500 / £ 5,000 / ¥ 990.000

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Right: "Radial Champs," *an original artpiece by Jeff Koons. In addition to a limited edition that comes with the "Champ's Edition," a photo-litho of the work accompanies the "Collector's Edition."*
Below: *Four photos by Howard L. Bingham that reflect the facets of Ali's personality, as seen by his closest friend:* "Cassius Clay in Louisville," *1962;* "Sitting on a Million Dollars," *1963;* "Ali vs Liston II," *1965;* "Muhammad Ali," *1978. These 50 cm x 50 cm (20" x 20") gallery-quality silver gelatine prints are individually signed by the photographer and Muhammad Ali, and come with the first 1,000 copies of GOAT, the "Champ's Edition."*





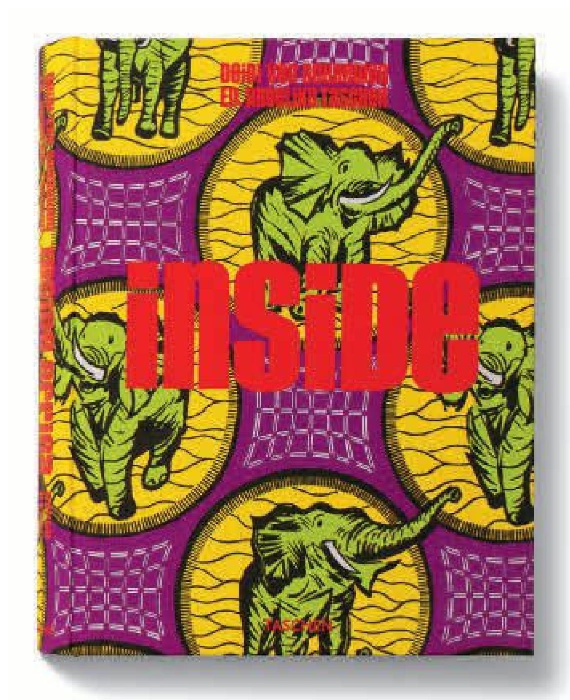

 "A project both inevitable and outlandish, the hyperbolic

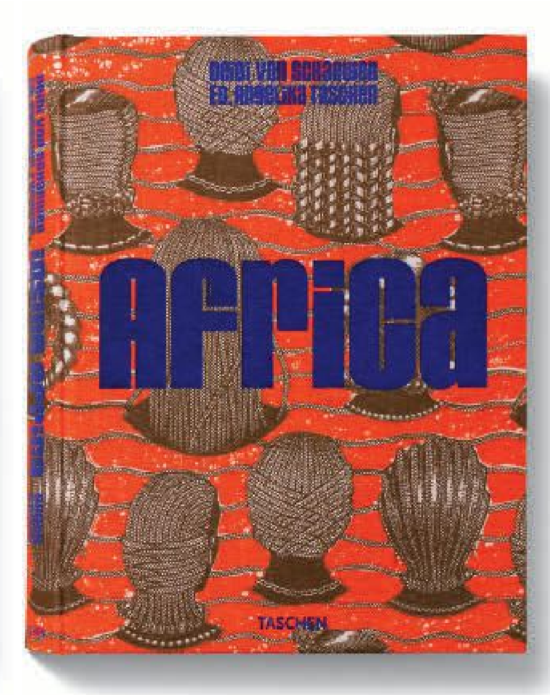


expression of an abundantly chronicled life." —*New York Times*, New York, on *GOAT*

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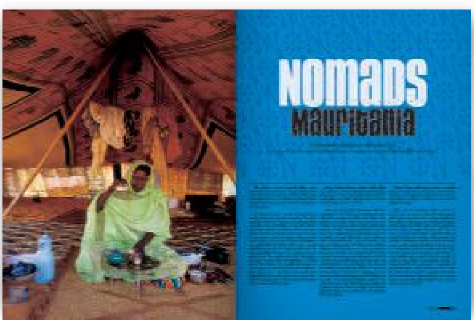
Benin, Botswana, Burkina Faso, Cameroon, Egypt, Ghana, Kenya, Mali, Mauritania, Mauritius, Morocco, Nigeria, Réunion, Senegal, Seychelles, South Africa, Tanzania, Togo, and Tunisia

The photographer: **Deidi von Schaewen**, who has lived in Paris for thirty years, is a contributor to a range of international periodicals and a film-maker, and has published numerous books. Her publications with TASCHEN include Indian Interiors, Fantasy Worlds, and Gardens of Provence. For Inside Africa, she made fifteen journeys in the space of four years, visiting twenty African countries.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

The authors: After ten years in fashion as a stylist, **Laurence Dougier** discovered the world of architecture and decoration in South Africa, where she lived for three years. Returning to Paris, she became a journalist and stylist, freelancing for magazines such as *A&D*, *Elle décoration*, and *Côté Sud*.
After 10 years as reporter around the world for French press, **Frédéric Couderc** worked for the French television station Canal +. Specialized in Africa, he recently published his first novel, *Prince Ebene*, the story of a black prince in the court of Louis XIV. He has also contributed to *Elle* and *Elle décoration* magazines.







"Tout est dit dans ces images qui nous font visiter l'Afrique dans sa splendeur et sa pluralité." —*Le Figaro*, Paris, on *Inside Africa*



The Giraffe Manor, Nairobi
© Deidi von Schaewen

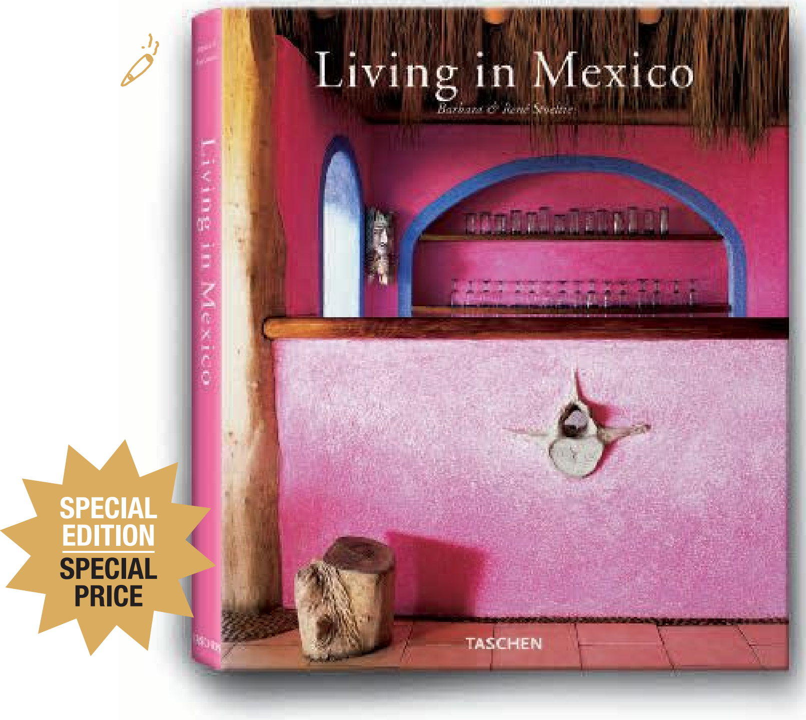
"A backbreaking photographic survey of African interiors." — *Icon,* London, on *Inside Africa*



Kitchen of the house of Salvador Reyes Rios & Josefina Larrain Lagos, Mérida © René Stoeltie

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The authors: **Barbara and René Stoeltie** both began their careers as artists and gallery owners. With René as photographer and Barbara as writer, they have been collaborating on interior design articles since 1984, contributing to such influential magazines as *Vogue*, *The World of Interiors*, *AD*, *Elle*, *House and Garden*, *Country Living*, and *House Beautiful*.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

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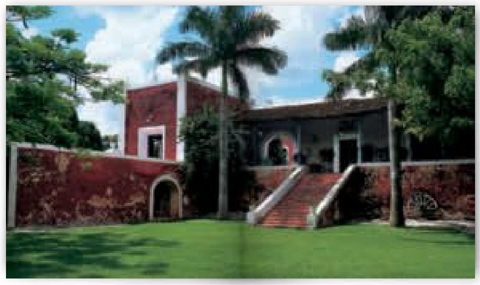
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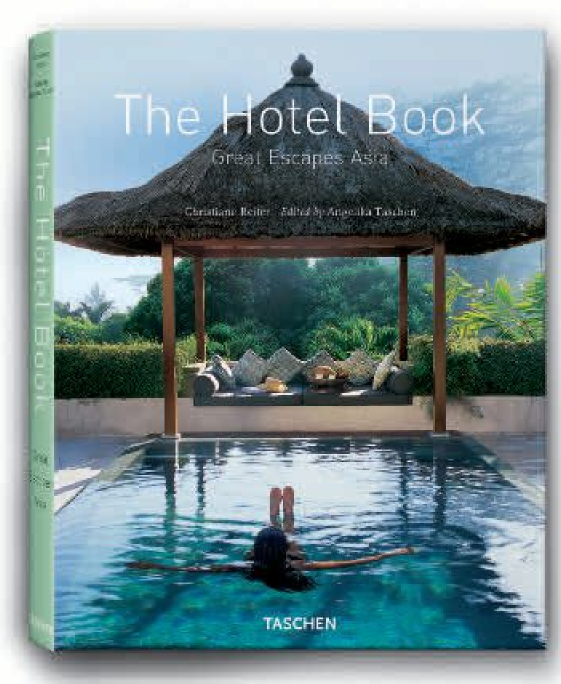
... Refugien für Ihre Phantasie." —*Frankfurter Allgemeine Zeitung,* Frankfurt am Main, on *Living in Mexico*

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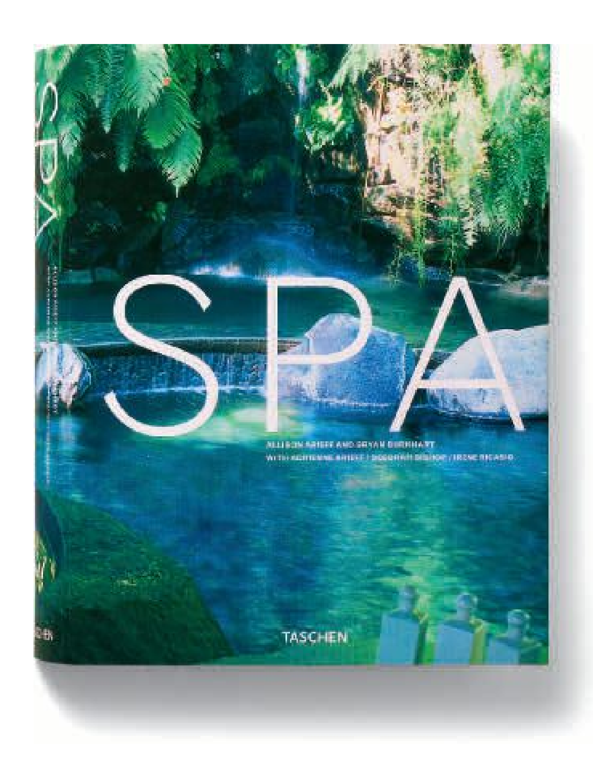
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The author: **Christiane Reiter**, a freelance author based in Berlin and Switzerland, studied journalism at the University of Eichstätt and worked as a travel editor for Ringier Publishing in Munich and Zurich. She then established the travel section of the newly founded *Frankfurter Allgemeine Sonntagszeitung*.

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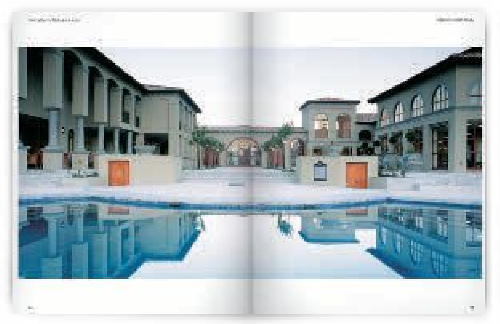
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The authors: **Allison Arieff** is the editor-in-chief of *Dwell* and was the magazine's founding senior editor. She is the co-author of *Prefab* and *Trailer Travel: A Visual History of Mobile America*, and the editor of numerous books on art and culture, including *Airstream: The History of the Land Yacht, Hatch Show Print: The History of A Great American Poster Shop* and TASCHEN's *Cheap Hotels*. **Bryan Burkhart** is creative director of the design firm Modernhouse. He is the designer and co-author of the books *Airstream: The History of the Land Yacht, Prefab,* and *Trailer Travel: A Visual History of Mobile America,* and the designer of *Cheap Hotels*. Burkhart has done design work for companies such as Apple, Sony, and *Dwell* magazine. Arieff and Burkhart live in San Francisco.

 "Whether in the Seychelles or Senegal, these are not your usual beach houses ...

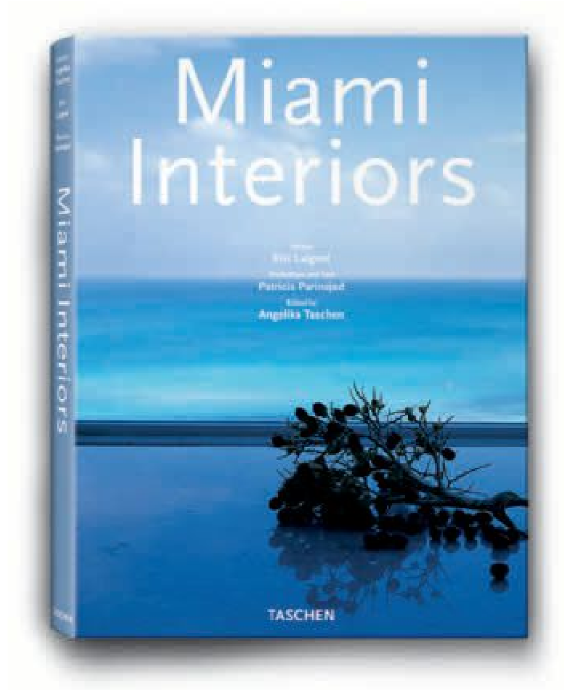


Capri Palace Hotel & Spa, Capri
Courtesy by the Capri Palace Hotel

they open a window boldly on global interior design." —*The Washington Post*, Washington, on *Seaside Interiors*

Miami virtues

Urban paradise in the panhandle



"Luxe publishing empire TASCHEN has just released the latest instalment in their interiors series: Miami Interiors*. Featuring photographs of a range of stylish and sexy Miami pads, the book focuses on both the fabulous and outrageous."*

—*Attitude,* London

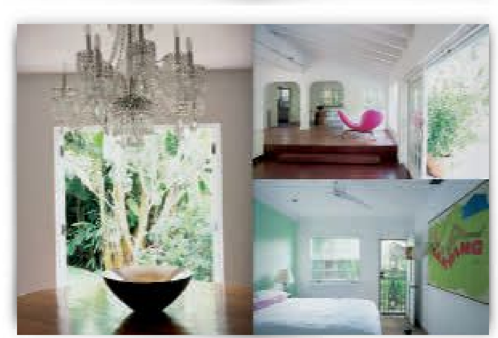
MIAMI INTERIORS
Ed. Angelika Taschen / Patricia Parinejad / Photos: Eric Laignel / Hardcover, format: 24 x 31.6 cm (9.4 x 12.4 in.), 320 pp.

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What city made Don Johnson a Ferrari-driving pastel-suit-wearing international icon, is playground for America's retired upper crust, birthplace of the plastic-pink-flamingo-in-the-front-yard phenomenon, and home to America's biggest Cuban population? You guessed it—Miami is the singular town in question. Fun, happy, and sexy homes populate this dreamy seaside city, where blue sky, green palm leaves, and electric vibes provide an exotic backdrop to the fabulous and outrageous interiors we've selected for you. Among the gems we've mined for this new addition to our *Interiors* collection are locations used in the television series "Flipper" and "Miami Vice," a house on stilts suspended over the crystal clear ocean water, a high-rise apartment with jaw-dropping views, the Art Deco fabulousness of Morris Lapidus's Eden Roc hotel, and a Cuban woman's modest home bursting with kitschy religious paraphernalia. Whether they're exploding with color and pizzazz or imploding with white minimalism, these are the crème de la crème of Miami pads.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

The author: German-Iranian writer **Patricia Parinejad** studied English, French, and Spanish literature before working in the styling and production of interior design and architectural projects and magazines. Parinejad, who lives and works in Los Angeles, Paris, and New York, most recently worked on the TASCHEN title *Berlin Interiors*.

The photographer: New York-based French photographer **Eric Laignel** captures architecture and design "for the pleasure of the eyes." His work is regularly featured in various international publications, though his favorite projects remain TASCHEN's *Berlin Interiors* and *Miami Interiors*.

 "Une étonnante diversité, à l'image d'une ville colorée et lumineuse." —*Hôtel & Lodge,* Paris, on *Miami Interiors*



Brian Antoni
© Eric Laignel

"The book focuses on both the fabulous and outrageous." —*Attitude*, London, on *Miami Interiors*

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—*New York Magazine,* New York, on the Icons Series

"... an elegant and enlightening addition for any coffee table."
—*Homes & Living,* Perth, on *Berlin Interiors*



BERLIN STYLE
Where East meets West
Introduction by Christiane Reiter with photos by Eric Laignel, edited by Angelika Taschen

Berlin is home to a very diverse range of interiors that reflect the city's mix of Eastern and Western influences. Traversing the city's most eclectic and unique interiors, *Berlin Style* offers an inspiring view of Berlin and its inhabitants.



HAVANA STYLE
Cuban casas
Text by Christiane Reiter with photos by Gianni Basso, edited by Angelika Taschen

Photographed by Gianni Basso/Vega MG, these images capture the spirit and atmosphere of a city whose colorful patina and soulful people are the essence of its charm.



MOROCCO STYLE
Arabian Nights in contemporary Morocco
Text by Christiane Reiter, edited by Angelika Taschen

This eclectic selection of homes demonstrates all that is most wonderful about Moroccan living. Flipping through these pages of fairy-tale interiors, exteriors, and details, (ideally whilst sipping a steaming cup of sweet, fragrant mint tea) you'll be instantly transported.













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Text by Christiane Reiter with photos by Deidi von Schaewen, edited by Angelika Taschen

A century ago, Eugène Atget roamed the streets of Paris, photographing the city inside and out. Bringing together his splendid, romantic portraits of authentic Old Paris with photographs of contemporary interiors, this compilation explores the city from opposite ends of the 20th century, revealing its enduring characteristics and distinctive style.





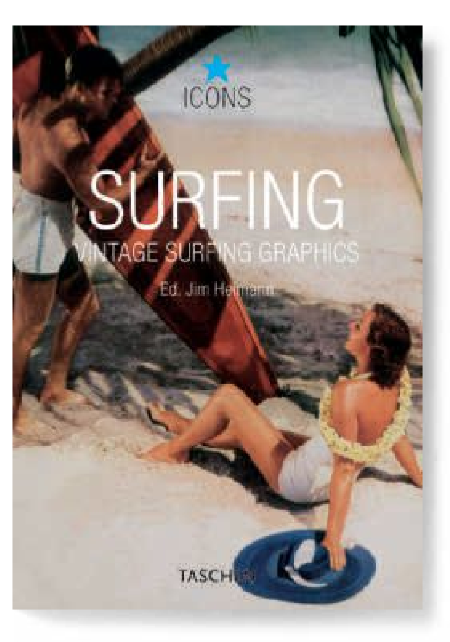


SYDNEY STYLE
Cutting-edge homes in Australia's most happening city
Text by Christiane Reiter with photos by Giorgio Possenti, edited by Angelika Taschen

Shot by Italian interior photographer Giorgio Possenti, these sumptuous photographs of penthouses, open space interiors, and minimalist homes are a rare and wonderful treat.

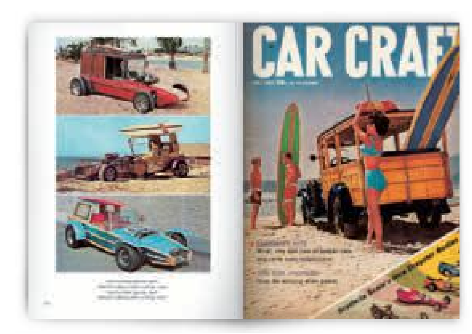






SURFING
Surf's up! Memorabilia from surfing's golden age
Edited by Jim Heimann

Covering the 1920s to the 1960s, this book brings together vintage ads, postcards, brochures, and photographs as well as period "Top 10" lists covering surf superstars, songs, and surfing spots. If you've ever found yourself waxing nostalgic for bygone beach culture, this is the book for you.





accompagné d'un commentaire passionnant." —*Le Monde,* Paris, on *Photo Icons*

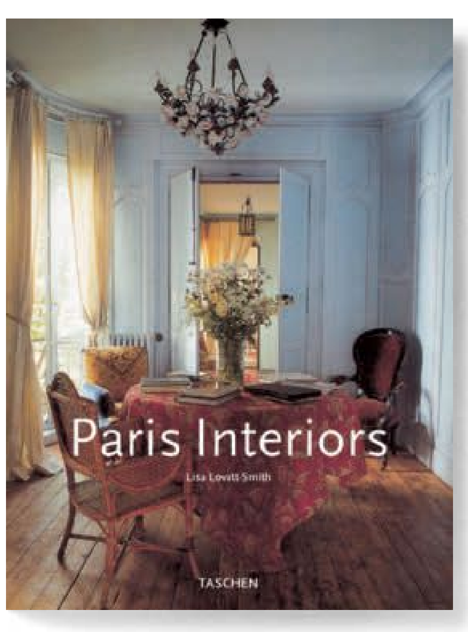
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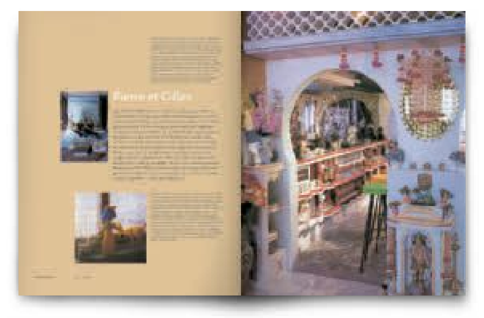
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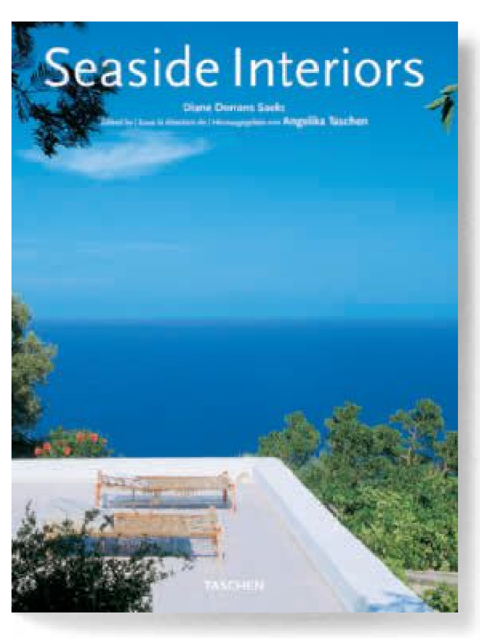


PARIS INTERIORS
The tastes and textures of Paris
Featuring a broad cross-section of interiors, this book documents a particularly energetic and fertile moment in one of the world's most beautiful cities. Paris Interiors brings together a selection of extraordinary apartments in the French capital, chosen purely for their individuality. These interiors are real homes where the taste and character of their owners shine through.

The author: **Lisa Lovatt-Smith** has lived in London, Madrid, and Milan and is now based in Paris. She is also the author of TASCHEN's *Morocco Interiors* and *Provence Interiors*.
The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.





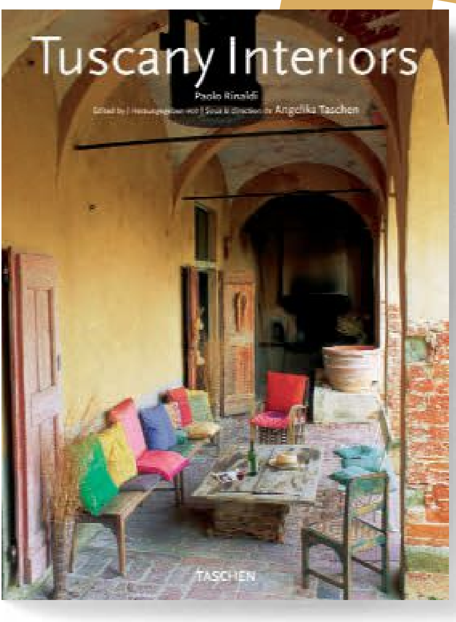


SEASIDE INTERIORS
By the sea, by the sea, by the beautiful sea…
Who has never dreamt of living by the sea: the roar of the waves, the fresh salty breeze, the endless beach.… Our journey through five continents takes you to the world's most idyllic seaside homes, from a rustic fisherman's house in Sweden to an artist's cottage located idyllically on the coast of Maine, an elegant apartment in Monte Carlo, a colorful beach hut on the Punta del Este in Uruguay and much, much more.

The author: **Diane Dorrans Saeks** specializes in architecture, interior design, travel, gardening, and fashion. She has published ten books on these subjects, as well as many features for leading magazines and newspapers such as *The New York Times*, *The Los Angeles Times*, *Metropolitan Home*, *Garden Design*, and *W*.
The editor: **Angelika Taschen**







TUSCANY INTERIORS
The land of lust and legend
Nestling in the gentle hills and brushed with the hazy sfumato of the air, the homes of Tuscany have long been the objects of lust and legend. This book affords a privileged glimpse of Tuscan houses and interiors. Leading lights of the international arts and fashion scenes open their doors and bid us enter. The range extends from the simple casa colonia, the typical farmhouse of Chianti, via the majestic palazzo of the Puccis and the magnificent villa of the Siemens family to a house designed by Ettore Sottsass.

The photographer: **Paolo Rinaldi** studied classics and later worked as a journalist for Casa Vogue. Since 1995, he has been a freelance writer and travel journalist, contributing to various newspapers and magazines. His numerous publications include volumes on the Venetian Friuli region, Tunisia, and Vietnam.
The editor: **Angelika Taschen**





 "A superbly illustrated book, depicting some of the capital's gloriously imaginative





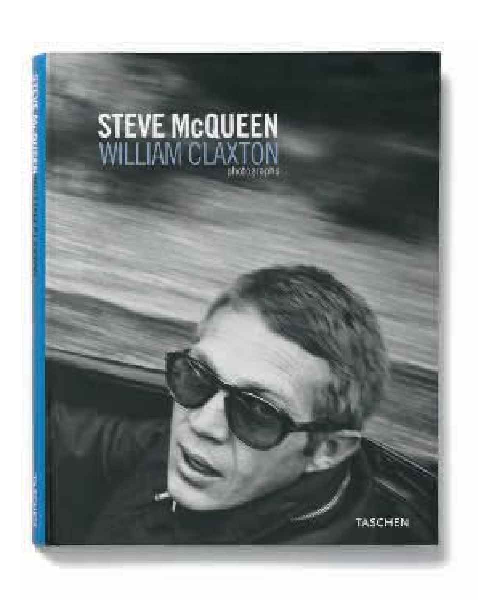
WILLIAM CLAXTON—STEVE MCQUEEN

Live fast, die young

Steve McQueen immortalized by William Claxton

"One time when I was with him, he drove a brand new Ford convertible, with only thirty miles on the speedometer, at top speed for such a long stretch of the Texas highway that the engine began to smile and eventually caught on fire. He slowed down and shouted to me, "Clax, when I tell you to jump, jump!" We did jump out of the car just as it burst into flames. Steve sat on the side of the country road at a safe distance from the burning vehicle and laughed his head off."

—William Claxton



Sharing a passion for fast cars, Steve McQueen (1930-1980) and William Claxton became friends early in McQueen's career and remained close until his premature death. Claxton frequented McQueen throughout his many incarnations (daredevil, dirt biker, movie star, sports car driver, ladies man, family man, etc.), capturing at every turn another side of McQueen's enigmatic tough-guy/nice-guy personality. As this photo album demonstrates, Claxton's photographic talent and sensibilities were perfectly attuned to the actor's multifaceted character. This is the real Steve McQueen, immortalized by Claxton's empathetic lens.

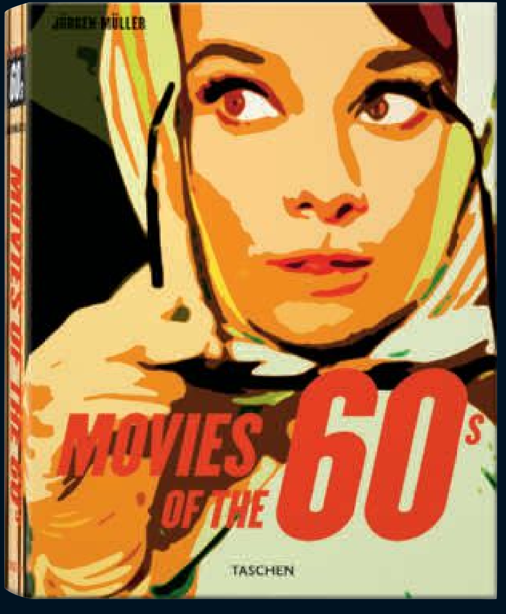
The editor: **Steve Crist** is a book editor and photographer. His first project for TASCHEN was *Marilyn* by André de Dienes. He is currently in production on projects with *Playboy*, Polaroid, and photographer William Claxton. A California native, Steve is based at the TASCHEN America offices in Los Angeles.

WILLIAM CLAXTON—STEVE MCQUEEN
Ed. Steve Crist / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.

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Women, westerns and adventure

Cinema in the swinging sixties



"...the selected films are spot on, providing an exceptional overview. Visually, TASCHEN maintains its impeccable standards with a gorgeous array of stills." —*Empire,* London, on *Movies of the 70s*















Positioned precariously between the uptight 50s and the freewheeling 70s, the 1960s marked a turbulent time in the film industry. Though the term "feminism" may not have been ready for prime time, the 1960s were dominated by women's liberation; from Jane Fonda's *Barbarella* to Holly Golightly of *Breakfast at Tiffany's* to Bonnie Parker of *Bonnie and Clyde*, screen females graduated from decorative accessories to complex, kick-ass personas. Now that audiences were more and more glued to their TV sets and the abolition of the Production Code loosened up the rules about what was "permissible" in cinema, filmmakers had more freedom to explore the possibilities of film as an art form. As was often the case, the Europeans were more daring—the French with *Nouvelle Vague* directors like Godard and Truffaut, and the Italians with such innovative films as Fellini's *8 1/2* and Antonioni's *Eclipse*—but by the mid-60s the Americans also showed signs of exercising creative liberties, especially in films from young directors such as Sam Peckinpah, John Frankenheimer, and Russ Meyer. Meanwhile, *Mary Poppins* and *The Sound of Music* ushered out the grandiose Hollywood musical era with a bang, the Spaghetti Western became an instant phenomenon, and Bond —James Bond— first appeared on-screen. In true pop art form, the movies of the 60s blurred the lines between art, mass market, and popular culture into a colorful, psychedelic oblivion. Dig it?

The editor: **Jürgen Müller,** born 1961, studied art history in Bochum, Paris, Pisa, and Amsterdam. He has worked as an art critic, a curator of numerous exhibitions, a visiting professor at various universities, and has published books and numerous articles on cinema and art history. Currently he holds the chair for art history at the University of Dresden, where he lives.

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 "The selected films are spot on, providing an exceptional overview. Visually, TASCHEN

Goldfinger, 1964
Courtesy: Albert R. Broccoli, Harry Saltzman
for Eon Productions and United Artists

Films covered:

1961

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- TO KILL A MOCKINGBIRD
- 8 1/2
- WHAT EVER HAPPENED TO BABY JANE?
- THE MAN WHO SHOT LIBERTY VALANCE
- THE ECLIPSE
- THE TRIAL
- CAPE FEAR
- THE MANCHURIAN CANDIDATE
- LOLITA
- THIS SPORTING LIFE

1963

- THE NUTTY PROFESSOR
- IRMA LA DOUCE
- CONTEMPT
- CLEOPATRA
- THE SILENCE
- THE BIRDS
- CHARADE
- TOM JONES
- DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB
- THE LEOPARD

1964

- A FISTFUL OF DOLLARS
- GOLDFINGER
- A HARD DAY'S NIGHT
- THE DIVIDED SKY
- THE PINK PANTHER
- MY FAIR LADY
- HUSH… HUSH, SWEET CHARLOTTE
- ZORBA THE GREEK
- THE PAWNBROKER
- MARNIE
- MARY POPPINS
- LILITH

1965

- DARLING
- REPULSION
- ALPHAVILLE
- THE SOUND OF MUSIC
- RED BEARD
- VIVA MARÍA!
- THE SPY WHO CAME IN FROM THE COLD
- DOCTOR ZHIVAGO
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1966

- DJANGO
- ALFIE
- ARABESQUE
- SECONDS
- PERSONA
- FANTASTIC VOYAGE
- BLOW-UP
- THE WILD ANGELS
- WHO'S AFRAID OF VIRGINIA WOOLF
- ANDREI RUBLEV
- GRAND PRIX
- FASTER, PUSSYCAT! KILL! KILL!
- TRACES OF STONE
- A MAN AND A WOMAN
- HURRY SUNDOWN
- BELLE DE JOUR

1967

- BONNIE AND CLYDE
- CASINO ROYALE
- THE JUNGLE BOOK
- EL DORADO
- COOL HAND LUKE
- LE SAMOURAÏ
- PLANET OF THE APES
- THE GRADUATE
- GO FOR IT, BABY!
- IN COLD BLOOD
- PLAYTIME
- THE FIREMEN'S BALL
- DANCE OF THE VAMPIRES
- IN THE HEAT OF THE NIGHT

1968

- 2001: A SPACE ODYSSEY
- BULLITT
- BARBARELLA
- HELL IN THE PACIFIC
- IF
- THE ODD COUPLE
- ONCE UPON A TIME IN THE WEST
- THE NIGHT OF THE LIVING DEAD
- Z
- THE UNFAITHFUL WIFE
- OLIVER!
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- THE THOMAS CROWN AFFAIR

1969

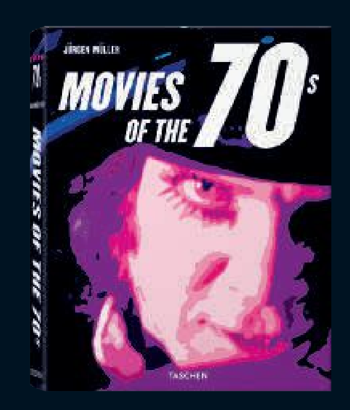
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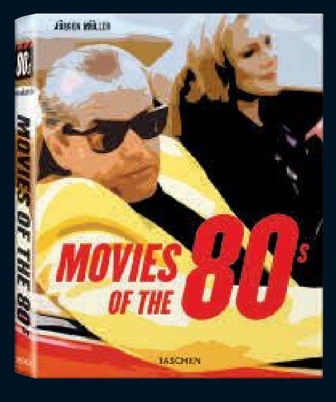
1970

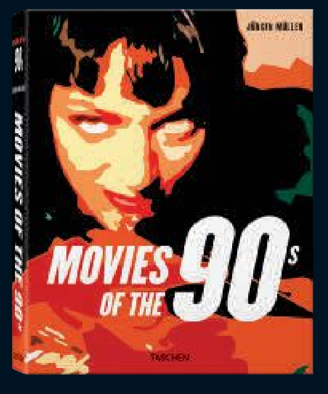
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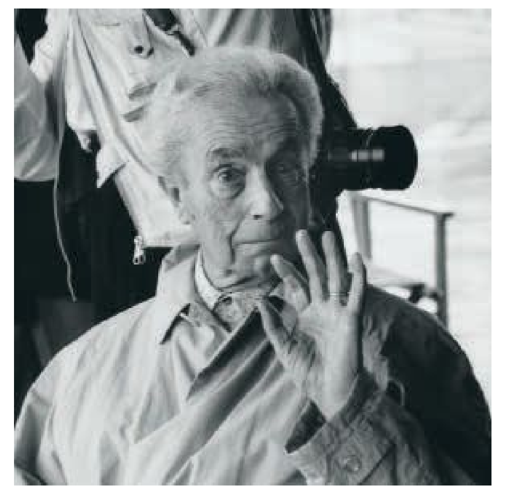
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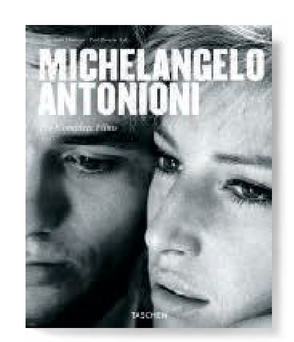
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Poetry in motion: the film art of Michelangelo Antonioni



Michelangelo Antonioni on the set of Beyond the Clouds, *1995*
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"It was precisely by photographing and enlarging the surface of the things around me that I sought to discover what was behind those things." —Michelangelo Antonioni













With *L'Avventura* he piqued the world's curiosity. With *La Notte* and *L'Eclisse*, he mystified audiences and broke hearts. With *Red Desert*, his first color picture, he blurred all the lines between art, cinema, and still photography. Continuing his creative explosion with *Blow-Up*, *Zabriskie Point*, *The Passenger*, and *The Identification of a Woman*, Michelangelo Antonioni cemented his reputation as the most innovative and artistic filmmaker of his generation. With a plethora of illustrations, drawn in part from Antonioni's own archives, this book explores his life and career from his earliest documentaries to his latest collaborations.

The author: **Seymour Chatman** is Professor Emeritus of Rhetoric and Film Studies at the University of California, Berkeley. Among his publications are *Story and Discourse: Narrative Structure in Fiction and Film* (1978), *Coming to Terms: the Rhetoric of Narrative in Fiction and Film* (1990), and *Antonioni*, or the *Surface of the World* (1985). His recent articles include discussions of narratology, film adaptation, parody, and the theory of literature and cinema.

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François Truffaut on the set of Fahrenheit 451, *1966*

"I make normal films for normal people." —François Truffaut













From *The 400 Blows* to *Jules and Jim* and *Mississippi Mermaid* to *The Last Metro*, François Truffaut (1932–1984) practically defined the French cinema of his era and was one of the founders of the New Wave which took the industry by storm in the late 1950s. His endlessly touching and romantic films—always tinged by a touch of reflective sadness—made him one of France's favorite and most successful directors. This book traces Truffaut's career and includes rare images drawn from his archives.

The author: **Robert Ingram** has lectured in French language, literature, and film at the universities of Wolverhampton and Oxford. With Diana Holmes, he co-authored *François Truffaut* (1998) and jointly edits Manchester University Press's acclaimed French series *Film Director*.

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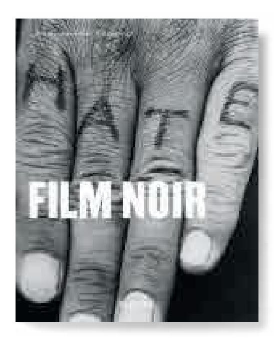


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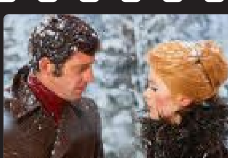
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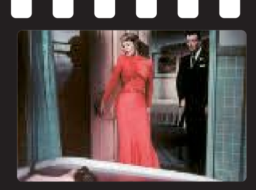
The authors: **Alain Silver** has co-written and co-edited a score of books including *The Samurai Film*, *The Noir Style*, *The Vampire Film*, *Raymond Chandler's Los Angeles*, director studies of David Lean and Robert Aldrich, and four *Film Noir Readers*. His articles have appeared in numerous film journals, newspapers, and online magazines. He holds a Ph.D. from UCLA and is a member of the Writers Guild of America west and the Directors Guild of America. **James Ursini** has co-written and co-edited eleven books with Alain Silver and the director study *Preston Sturges: An American Dreamer*. He has an MA in motion pictures from UCLA and currently lectures on filmmaking at UCLA and other schools in the Los Angeles area.

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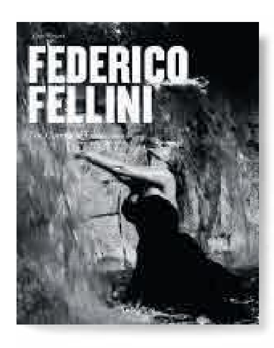






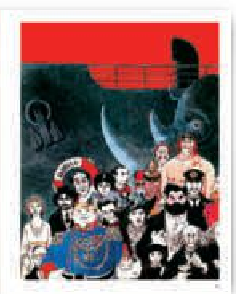
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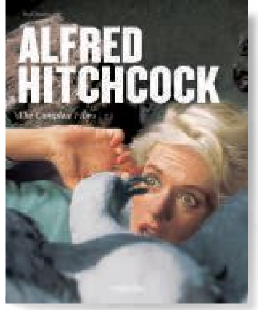
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"All my films turn upon this idea—there is an effort to show a world without love, characters full of selfishness, people exploiting one another, and, in the midst of it all, there is always—and especially in the films with Giulietta—a little creature who wants to give love and who lives for love."
—Federico Fellini



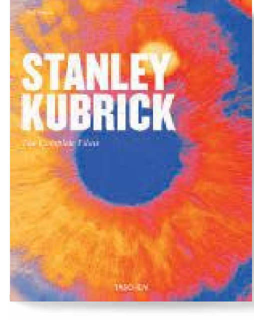




"Mystery is mystifying; it is an intellectual thing. Suspense is an emotional thing."
—Alfred Hitchcock



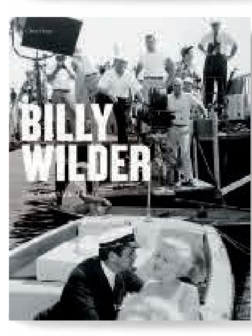




"I don't think that writers or painters or filmmakers function because they have something they particularly want to say. They have something that they feel."
—Stanley Kubrick



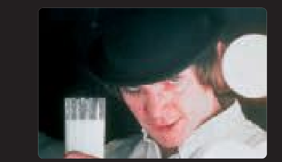


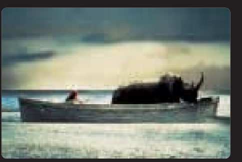


"The only thing that bothers me more than not being taken seriously is being taken too seriously."
—Billy Wilder









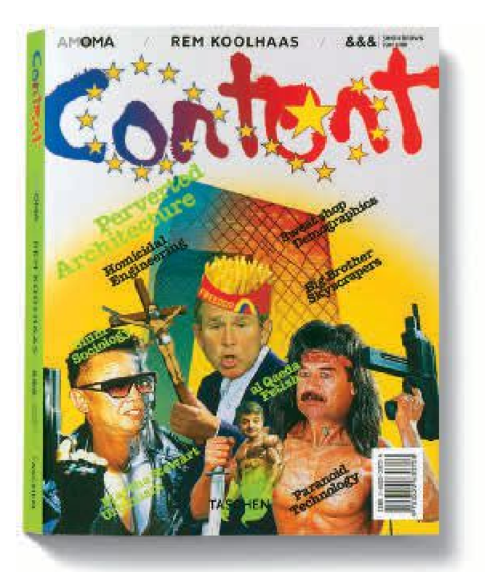
publishing from art house to your house." —*The Saturday Times Magazine*, London



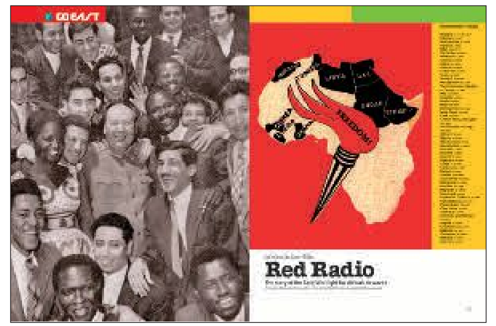
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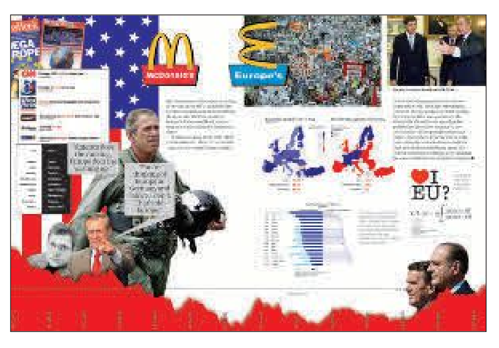


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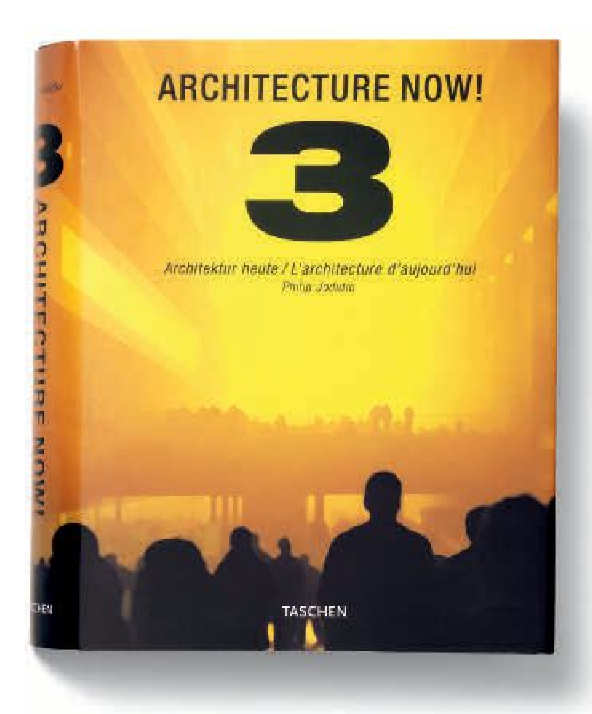
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At a time when the profession is growing increasingly introverted, *Content* reconnects architecture with the outside world.

The editors: **Rem Koolhaas** is a co-founder of the Office for Metropolitan Architecture. Having worked as a journalist and scriptwriter before becoming an architect, in 1978 he published *Delirious New York, a Retroactive Manifesto for Manhattan.* In 1995, his book *S,M,L,XL* summarized the work of OMA and established connections between contemporary society and architecture. Among the many international awards and exhibitions he has received are the Pritzker Prize (2000) and the Praemium Imperiale (2003).
Brendan McGetrick is a writer and editor from the United States. Before starting *Content*, he collaborated with Rem Koolhaas and AMO on a special issue of *Wired* magazine. He is a regular contributor to several magazines and is currently working on a new book about record collecting.

tectural adventures." —*The Village Voice*, New York

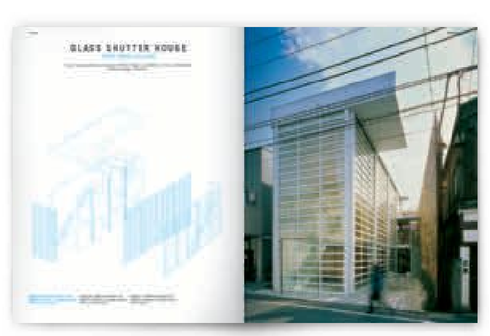
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The author: **Philip Jodidio** studied art history and economics at Harvard University, and was editor-in-chief of the leading French art journal *Connaissance des Arts* for over two decades. He has published numerous articles and books, including TASCHEN's *Architecture Now* series, *Building a New Millennium*, and monographs on Norman Foster, Richard Meier, and Alvaro Siza.

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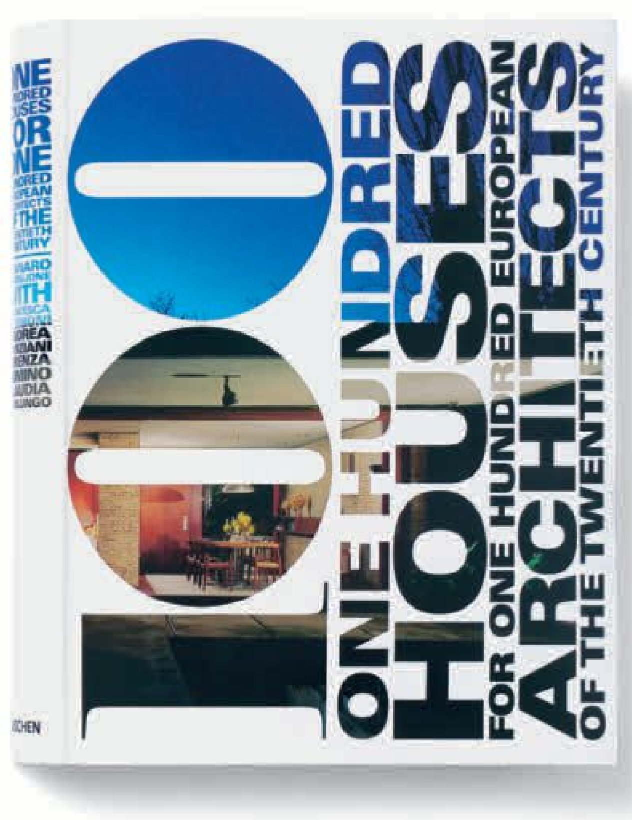
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The editor: **Gennaro Postiglione** studied architecture and completed post-doctoral studies in industrial design in Naples. He has been a visiting lecturer and professor in other countries and since 1998 has been teaching design in the Interior Design department at Milan Politecnico. His research work focuses on interior design and the relationship between architecture, culture, and current events. Postiglione is editor of *Area magazine* as well as many publications on architecture and design.

fer to live in neo-classical mansions." —*Grand Designs*, London, on *100 Houses*

The Tadao touch

"Only after speculating on the worlds of both the actual and the fictional together can architecture come into existence as an expression, and rise into the realm of art." *—Tadao Ando*

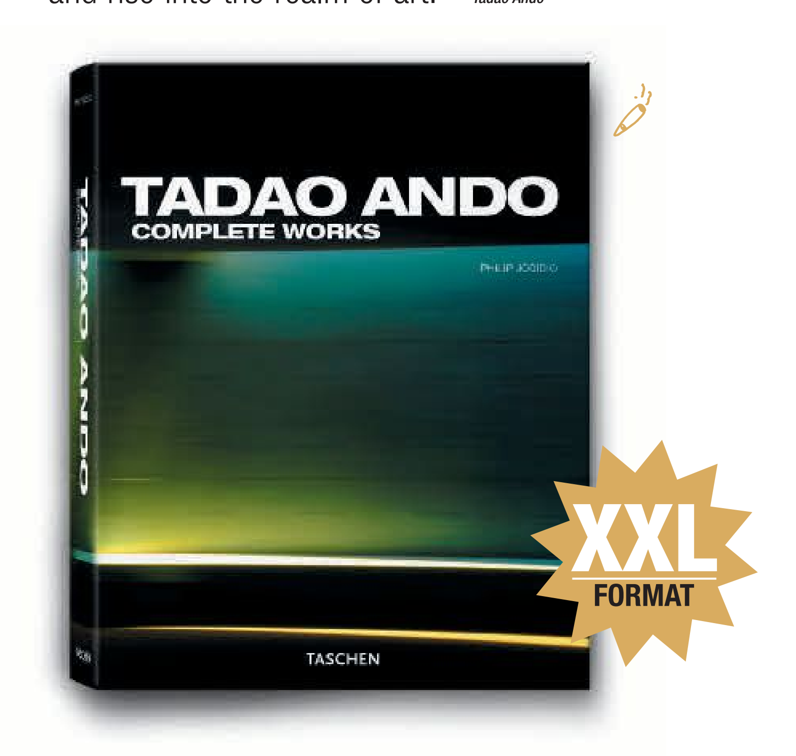




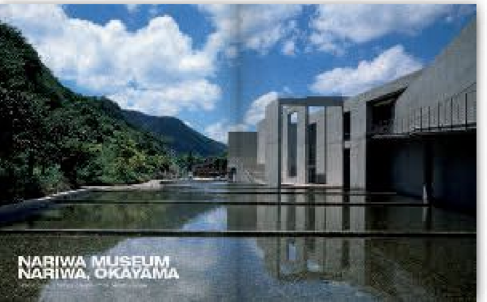
Photo © Nobujoshi Araki













Philippe Starck describes him as a "mystic in a country which is no longer mystic." Drew Philip calls his buildings "land art" that "struggles to emerge from the earth." He is the only architect to have won the discipline's four most prestigious prizes: the Pritzker, Carlsberg, Praemium Imperiale, and Kyoto Prize. His name is Tadao Ando, and he is the world's greatest living architect. Combining influences from Japanese tradition with the best of Modernism, Ando has developed a completely unique building aesthetic that makes use of concrete, wood, water, light, space, and nature in a way that has never been witnessed elsewhere in architecture. Ando has designed award-winning private homes, churches, museums, apartment complexes, and cultural spaces throughout Japan, and in France, Italy, Spain, and the USA. This book, created at the height of Ando's career, brings together his complete works to date.

The author: **Philip Jodidio** studied art history and economics at Harvard University, and was editor-in-chief of the leading French art journal *Connaissance des Arts* for over two decades. He has published numerous articles and books, including TASCHEN's *Architecture Now* series, *Building a New Millennium*, and monographs on Norman Foster, Richard Meier, and Alvaro Siza.

TADAO ANDO—COMPLETE WORKS
Philip Jodidio / Hardcover, XXL-format: 30.8 x 39 cm (12.1 x 15.3 in.), 492 pp.
ONLY € 99.99 / $ 125
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 "Um guia de referência sobre os últimos acontecimentos da

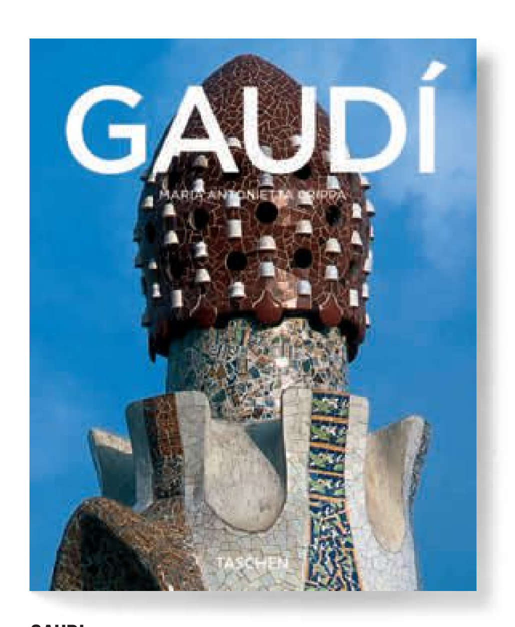


Church of the Light, Ibaraki, Osaka, Japan
© Mitsuo Matsuoka

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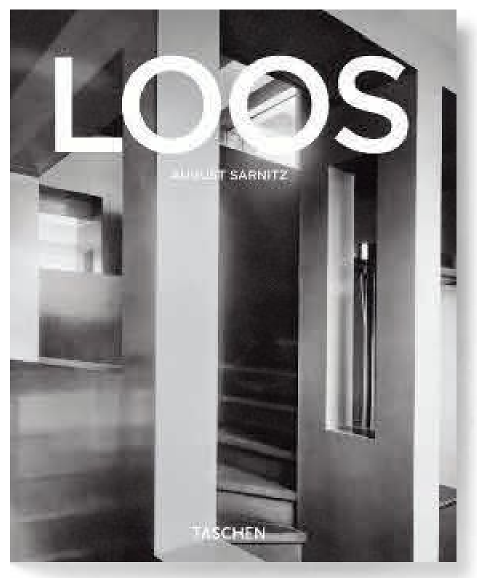


GAUDI
Visionary buildings by the great Gaudí
Raised during the Industrial Revolution, Spanish architect Antoni Gaudí (1852–1926) strove to distinguish and reaffirm the identity of his native Catalonia, as Spain and the rest of Europe modernized. Early neo-Gothic designs were the stepping-stone to the mature, original style that came to be synonymous with his name. Incorporating bold colors and odd bits of material into his designs, Gaudí created inspiring, visionary buildings and helped establish Barcelona (most notably with the still-unfinished Sagrada Família cathedral) as a city of the world.

The author: **Maria Antonietta Crippa** is currently professor "straordinario" of history of architecture at the Politecnico University in Milan, at the DiAP (Department of Architecture and Planning of the School of Architecture). Since the early 1980s, she has published widely on architecture and town planning.





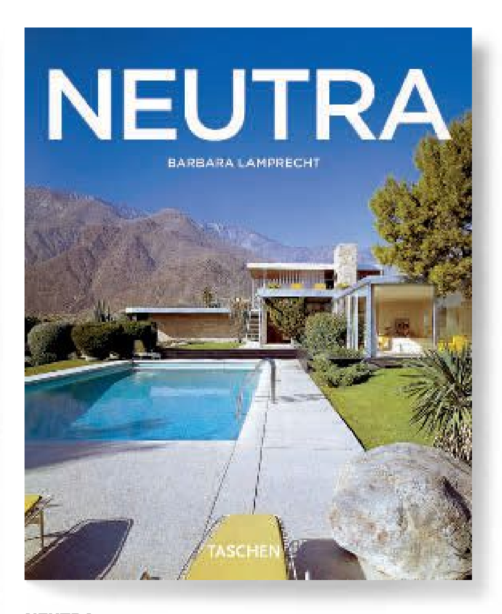


LOOS
Redefining architecture in the modern age
Widely regarded as one of the most significant prophets of modern architecture, Adolf Loos (1870–1933) was a star in his own time, known throughout Vienna as an outspoken, audacious dandy and moralist who defied the establishment. His work not only represented the beginning of modernism, with its stark, unornamented style, but also revolutionized architecture by introducing the concept of "spatial plan" architecture, which allowed for economizing space by designating rooms' sizes and heights based on their purposes. Loos also published numerous essays during his lifetime, the most notable of which is the oft-misunderstood "Ornament and Crime."

The author: **August Sarnitz** is a practicing architect and professor of history and theory of architecture at the Akademie der Künste in Vienna, Austria. Among his many publications are books on R.M. Schindler, Lois Welzenbacher, Ernst Lichtblau, and E. A. Plischke.







NEUTRA
The quintessential California Modernist
Born and raised in Vienna, Richard Neutra (1892–1970) came to America early in his career, settling in California. His influence on post-war architecture is undisputed, the sunny climate and rich landscape being particularly suited to his cool, sleek modern style. Neutra had a keen appreciation for the relationship between people and nature; his trademark plate glass walls and ceilings which turn into deep overhangs have the effect of connecting the indoors with the outdoors. Neutra's ability to incorporate technology, aesthetics, science, and nature into his designs has earned him recognition as one of Modernist architecture's greatest talents.

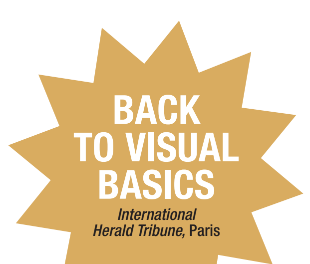
The author: **Barbara Lamprecht** writes and teaches architectural history, concentrating on Modernism, and practices architecture, specializing in sustainability and small spaces. She contributes to *Dwell*, *The Architectural Review*, *Architecture*, *Architectural Record* and *Fine Homebuilding*. She is also the author of TASCHEN's *Neutra: Complete Works*.

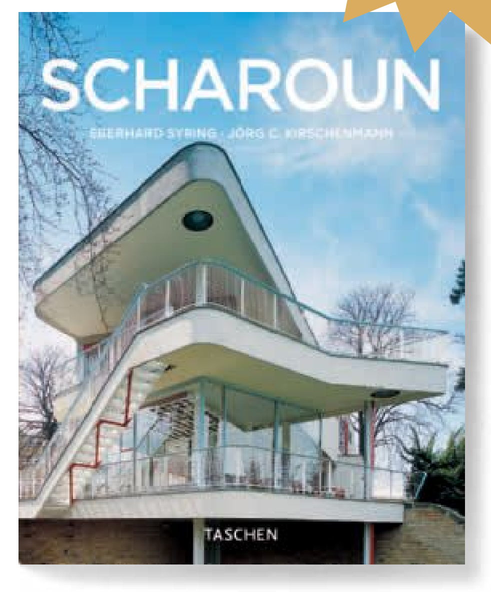




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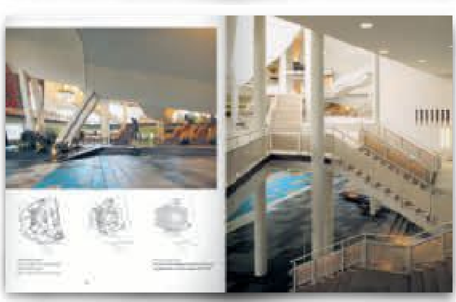


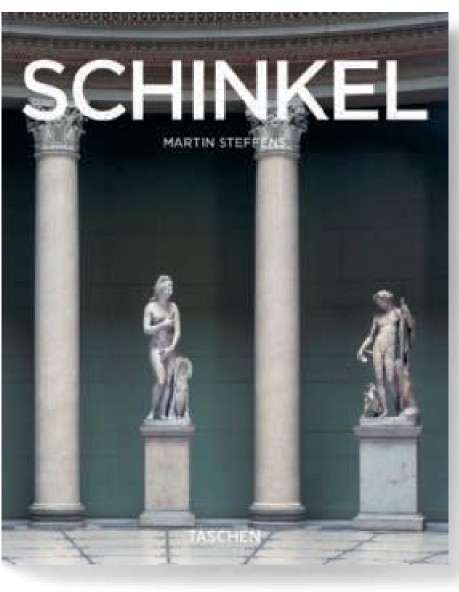


SCHAROUN
The Modernist outsider
German architect Hans Scharoun (1893–1972) studied and practiced architecture his entire adult life but did not gain recognition until 1963, when his impressive Berlin Philharmonie finally came to life. The fact that he stayed in Germany during the Second World War prevented him from realizing grandiose projects and caused him to concentrate more on interiors. Nevertheless, Scharoun's sculptural designs, influenced by the expressionist-utopian circle "Gläserne Kette" of which he was a member, did not go unnoticed and were among the best of his generation.

The authors: **Eberhard Syring** received his PhD in architectural studies at the University of the Arts in Bremen, Germany, where he currently teaches the theory and history of architecture. He is the scientific director at the Bremer Zentrum für Baukultur (b.zb). **Jörg C. Kirschenmann** studied architecture at the Universities of Stuttgart and Konstanz. He currently teaches urban design at the University of the Arts in Bremen.



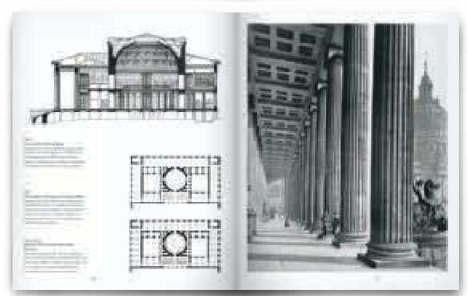


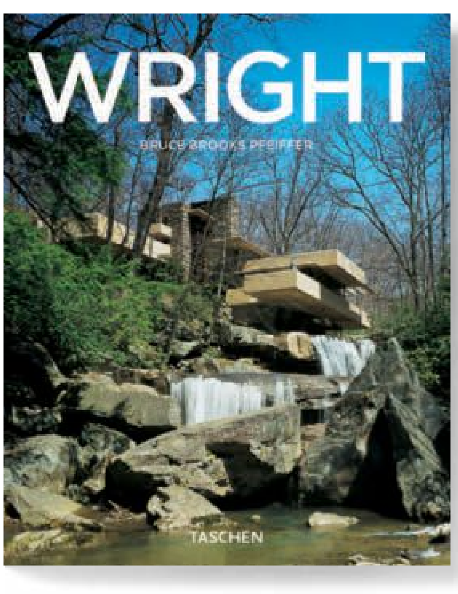


SCHINKEL
Prussia's beloved architect
As an architect, Karl Friedrich Schinkel (1781–1841) is considered one of the finest in German history; as a painter, draftsman, and designer of furniture, interior fittings, and stage sets, he created some of the best examples of 19th century art. His work—part Grecian, part Gothic—was so admired by King Frederick William III that Schinkel acted as state architect of Prussia for nearly his entire career, designing many public buildings, palaces, and royal country estates, including the Royal Theater and Altes Museum in Berlin. So highly was Schinkel regarded that his contemporaries deemed him a genius and biographies were written about him during his lifetime.

The author: **Martin Steffens** is a Berlin-based freelance art historian, writer, and curator. He has been editor and co-editor of several architectural history and scientific publications. He also curates contemporary art exhibitions as well as exhibitions on the history of art and culture.







WRIGHT
The Wright idea
American architect Frank Lloyd Wright (1867–1959) was a true pioneer, both artistically and technically. At a time when reinforced concrete and steel were considered industrial building materials, Wright boldly made use of them to build private homes. His prairie house concept—that of a low, sprawling home based upon a simple L or T figure—was the driving force behind some of his most famous houses and became a model for rural architecture across America. Wright's designs for office and public buildings were equally groundbreaking and unique. From Fallingwater to New York's Guggenheim Museum, his works are among the most famous in the history of architecture.

The author: **Bruce Brooks Pfeiffer** is director of the Frank Lloyd Wright Archives and vice-president of the Frank Lloyd Wright Foundation. He is the author and editor of numerous publications on Wright's life and work.





par TASCHEN. Très illustrés, très accessibles, à prix TASCHEN." —*D'architectures,* Paris, on the Basic Architecture series

In memory of Helmut Newton



I met Helmut Newton for the first time in Berlin in 1986. Ever since I was a boy I had been intrigued by his photos, which I knew from magazines like *Stern*. Besides his gorgeous, glamouros and strong women, there was something else which fascinated me. Helmut Newton represented a lost culture comprising both the bourgeois and the bohemian; the cultivated and the sinful Berlin of the Weimar Republic. An unknown civilization, yet a part of the Germany of which I was proud, it was familiar to me only through movies like von Sternberg's *Blue Angel*, music from Kurt Weill's *Dreigroschenoper* and the paintings by Otto Dix and George Grosz.

Back to Berlin, back to my first meeting with the already legendary photographer in the lobby of the Hotel Savoy. I introduced myself as a publisher of artbooks, affordable to everyone and said, "Mr. Newton, I love your Big Nudes. Can we make bedsheets out of them? They would be affordable to ordinary people, like 'Newton for the poor'?". That struck him with surprise and I then realized that this man was cool: a modest, friendly man, looking at least 15 years younger than his age. He had a sparkle in his eye like a young boy, one of the rarest qualities of mankind: eyes which look upon all things (including me) with freshness and curiosity. He laughed and the great Newton said: "Well, let's see ... why not. Send me samples ... But you should stop smoking." That sounded encouraging, and I began the sample production which, unfortunately, didn't turn out promising and certainly not remotely sexy, more like "Veronica's veil." Yet I dared to send these sheets to him, and the other tests came out even worse.

It was definitely worth a try and—in film-language—the beginning of a great friendship.

Years later, in the lobby of a Hollywood hotel, I made another attempt to work with Helmut Newton. Why shouldn't the greatest contemporary photographer have the grandest contemporary book I could make. I suggested a really huge book, produced in state-of-the-art, cutting-edge, quality, but still in the tradition of great 19th century bookmaking. Again I saw his eyes beam with surprise, and in the next instant he was on the phone with his wife saying in his excited boyish voice: "Junie, you have to come see THIS!" She came, looked equally in awe at the proposed Newton book, and became the editor of the eighty-pound "SUMO" which was described in *Vanity Fair* as the "biggest bound volume produced in the 20th Century."

Working with Helmut and June was wonderful for me. Not only did I learn more about photography than in all my previous life but it was also a unique experience to work closely with a man who, at this point in his career, had achieved everything one can dream of. And who, in his late 70s, was still doing what I think was among his greatest work. We changed the book hundreds of times and I learned to understand what Helmut meant by "stay flexible." What counts is the result, and Newton—as one of the century's great image makers—was totally aware of this. My close proximity to the Newtons allowed me to observe the relationship he had with his wife, June, the most critical expert of his work. I had never seen a couple like this before, married for half a century and yet looking at each other with love, compassion and admiration, like a young boy and girl in the first weeks of their relationship.

From the beginning, Helmut was very supportive, always encouraging me and introducing me to his wide range of friends, from celebrities to barmaids to the sausage vendor in Berlin. Because he was open to everything and everyone, he observed nuances most people did not see and then translated them into the greatest of portraits.

I remember one evening sitting with two of the three men I most admired, Helmut Newton and Billy Wilder. There it was, my German heritage transplanted to Hollywood, seated around a table at Mr. Chow's. As usual, most of the time, we spoke in German. It is ironic that the Austrian-born Billy Wilder began his life in America, staying in a small room at the Château Marmount, over sixty years before. Our conversation was about the great humanity of Wilder's movies. At one point he said: "I'm not a comedy director. I'm not a drama director, I'm just a director." Because people always try to put artists into categories, using Wilder's same words, I would like to quote Newton, the maker of so many iconic images: "I'm not a fashion photographer, I'm not an erotic photographer. I'm a photographer."

Besides, Newton was the most succesful of the artists I ever published, and a few months ago I told him that we made more money with his books in the last five years than with any other artist, including van Gogh. Helmut was very happy and I added: "And isn't this great, you still have two ears!"

Helmut Newton ended his more-than-rich life with a big crash, making headlines all over the world. Among the many obituaries, one line by an old friend from Helmut's time in Australia touched me the most, because his public image was quite different from his private one. She said: "How he was, he was to us."

A great man.

Benedikt Taschen

Above: *Helmut Newton, Benedikt Taschen and auctioneer Simon de Pury, photographed by June Newton, after the successful charity auction in Berlin of SUMO copy No. 1, signed by over 80 celebrities portraited in the book. It sold for DM 620 000 ($ 304 000) and became the most expensive book published in the 20th century.*
Right: *A 30 feet billboard marking the launch party for SUMO in 1999 at the Chemosphere House, Taschen residence, Hollywood.*

 "The biggest, fattest and most expensive book by the greatest and

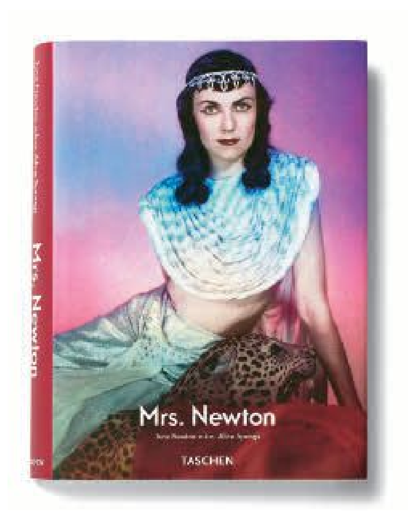


most prolific genius of photography.” —*Photo*, Paris, on Helmut Newton’s SUMO

Mrs. Newton a.k.a. Alice Springs

“It was during dinner one evening just before the first publication of my photographs that Helmut asked me what name I intended to use. Jean Seberg and her Spanish boyfriend, Ricardo, were among the guests, and Ricardo asked for an atlas which I produced. He opened it at the map of Australia, asked for a pin, told me to shut my eyes and aim. The pin landed at the center of the Continent—Alice Springs. ‘There’s your name,’ he said.”





June Newton, renowned under her photographic pseudonym Alice Springs, takes the reader on an extraordinary journey from her childhood in Australia via work and travels to her life today in Monaco and Los Angeles.

The photographs by and of Springs featured throughout the book—a wonderful contemporary mix of personal snapshots and professional portraits of creative figures including Yves Saint Laurent, Gore Vidal, Balthus, Robert Mapplethorpe, Brassaï, Nicole Kidman, and Angelica Houston—illustrate the story of her life, in which the houses and apartments where she has lived stand as milestones. Her previously unpublished diary extracts and her new writing are lit up by gentle irony, disarming honesty, and a photographer’s eye for telling detail. Intensely personal and engaging, this book charts a remarkable 20th century woman’s journey through life.

The author: **June Browne** was born in Melbourne, Australia, in 1923. As a young woman she was passionately interested in the theater. She changed her name to June Brunell for there was another Melbourne actress called June Brown. She received the Erik Kuttner award for best actress in theater in 1956. She married the photographer Helmut Newton in Melbourne in 1948 and became a photographer herself in 1970 in Paris, changing her name once again to Alice Springs. She has had numerous exhibitions and books published. Springs has lived in London and Paris and for the last twenty years in Monte Carlo with her late husband, Helmut Newton, who died in Los Angeles in January 2004. She has travelled extensively and her interests range widely.

MRS. NEWTON
June Newton a.k.a. Alice Springs / Hardcover, format: 21 x 29.3 cm (8.5 x 11.5 in.), 256 pp.
ONLY € 29.99 / $ 39.99
£ 19.99 / ¥ 5.900

Piccadilly Circus, London
Photo: Claude Virgin

 “Mrs. Newton is ... a reminder that there were two very talented and idio-



“The photographs of Mrs. Newton provide a dramatic diary of her life.”
—*Vanity Fair*, New York, on *Mrs. Newton*

Château Marmont, Hollywood, 1991
Photo: June Newton

syncratic artists in this extraordinary relationship.” —*Vogue*, New York

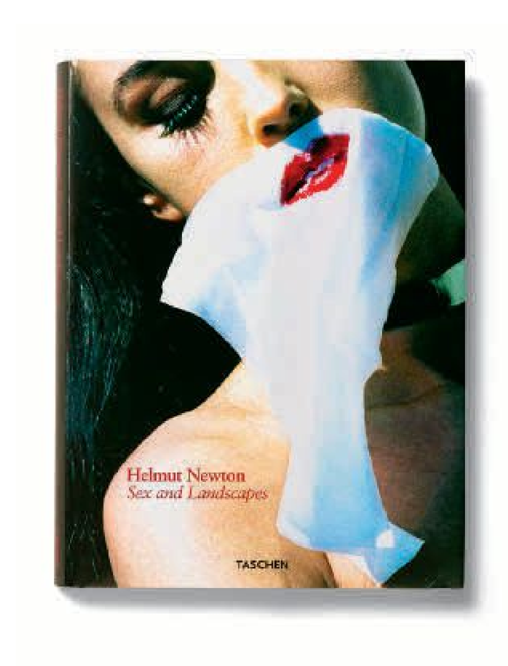


Celia, Miami 1991
© Helmut Newton

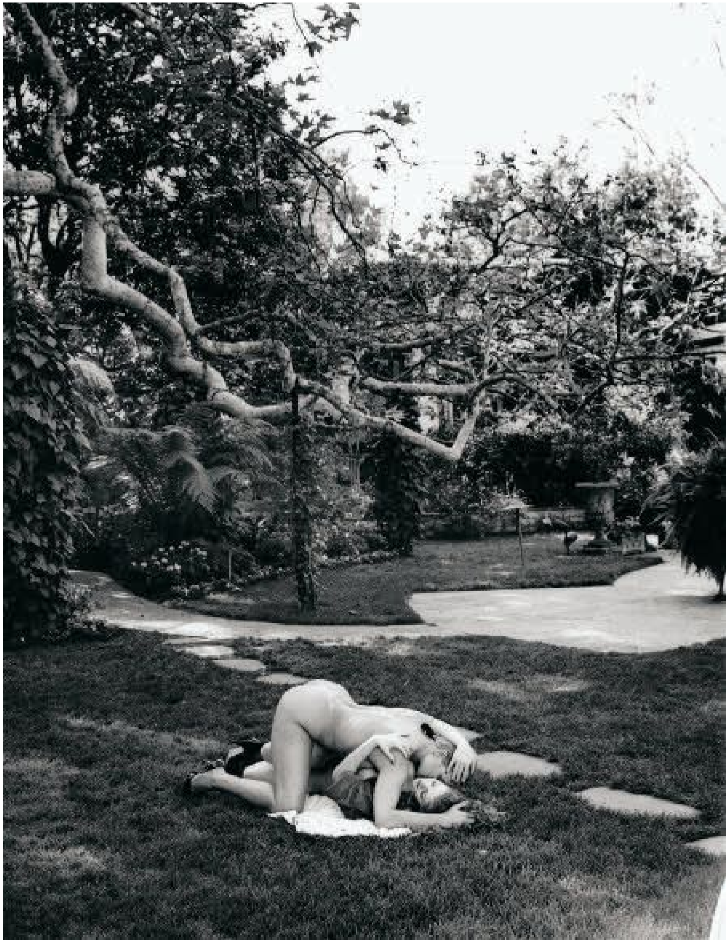
 “A collector’s item, not just among photo-fetishists.” —*The Times*, London, on *Helmut Newton’s SUMO*

Sex & Landscapes

Helmut Newton's most personal work







The collection *Sex & Landscapes* brings together a rich selection from Helmut Newton's little-known landscape and travel photographs, as well as unseen "tougher" sex pictures, described by Philippe Garner of de Pury & Luxembourg as "Helmut's world of dark, brooding seas, baroque statuary, crashing waves, a long desert highway under threatening skies, a Berlin park at dusk, enigmatic apartment buildings at night, the Rhine seen from the air, the shadows of airplanes, all this interwoven with hard and voyeuristic sexual imagery, plus a touch of his high style and glamour." The book's publication coincides with the exhibition of "Sex and Landscapes," which will open on June 5 at the inauguration of the Helmut Newton Foundation in Berlin.

Helmut Newton (Berlin 1920–Los Angeles 2004) ranks prominently among the most inventive and influential photographers working in the second half of the twentieth century. He first made his mark in the 1960s as a fashion photographer. But his talents went way beyond this métier. Newton's oeuvre constitutes a richly layered document of social and cultural history, intensely personal, often autobiographical, and always engaged with the world as he saw and knew it. He was instrumental in greatly extending the possibilities of what a magazine editorial photograph might be.

HELMUT NEWTON. SEX & LANDSCAPES
Ed. June Newton / Introduction by Philippe Garner / Hardcover, format: 24.5 x 32.5 cm (9.6 x 12.8 in.), 112 pp.
ONLY € 29.99 / $ 39.99
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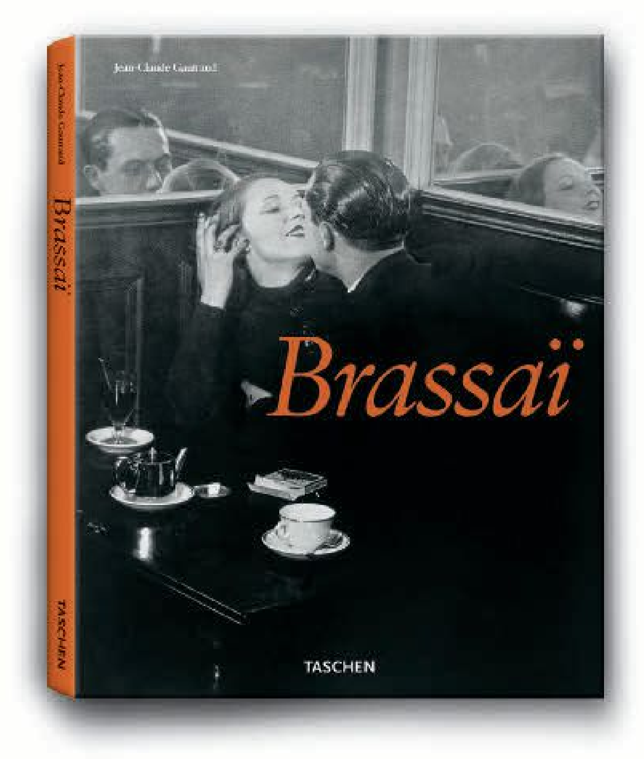


Le Pont-Neuf, Paris 1er 1936
© ESTATE BRASSAÏ – RMN
Photo RMN – Michèle Bellot

 “A fascinating collection of images, and if you’re remotely interested in

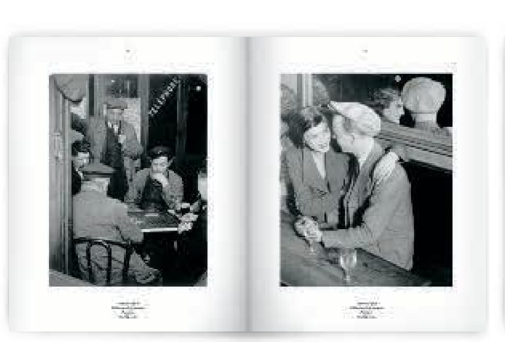
Harlots, hoodlums, and heathens in Brassaï's Paris

"Brassaï is a living eye … his gaze pierces straight to the heart of truth in everything. Like a falcon, or a shark, we see him quiver, then plunge at reality." —*Henry Miller*



BRASSAÏ
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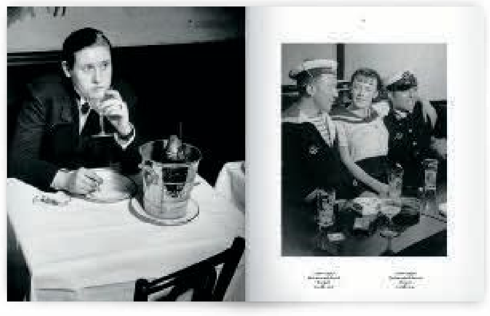








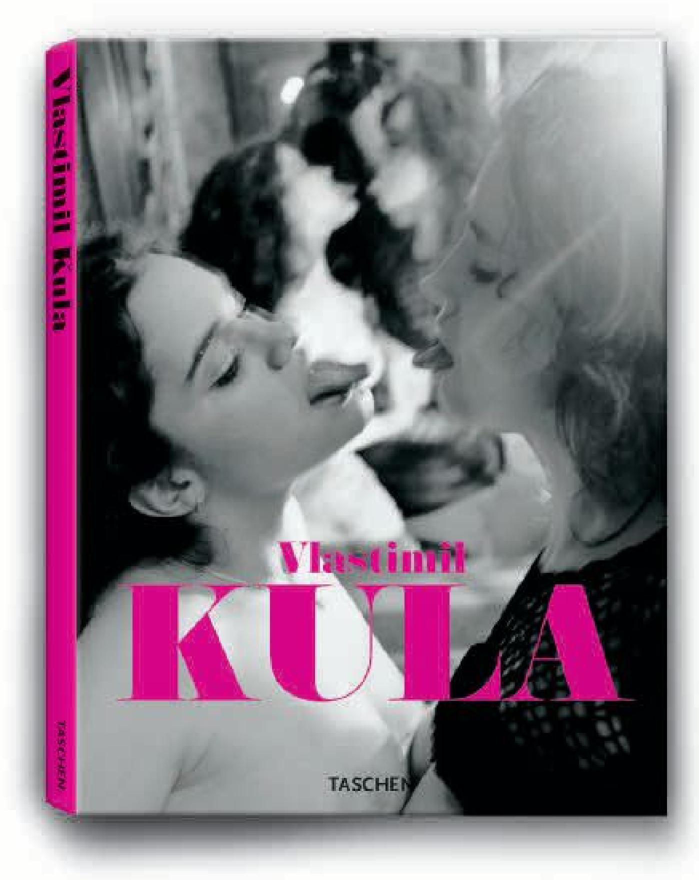




"Brassaï is a living eye," wrote Henry Miller of the Hungarian-born artist who adopted Paris after World War I and became one of its most celebrated photographers. Originally a painter before he moved on to writing, sculpture, cinema and, most famously, photography, Brassaï (1899–1984) was a member of Paris's cultural elite, counting Miller, Picasso, Sartre, Camus, and Cocteau among his friends. Camera in hand, he scoured the streets and bars of Paris, unabashedly capturing the city's inhabitants in their natural habitats. Prostitutes, hoodlums, and other 'marginal' characters were the most famous heroes of Brassaï's moody, gritty photographs, taken often by night. Including an extensive selection of Brassaï's finest photographs and an essay describing his life and work, this book explores the world of Brassaï in thematic chapters: *Minotaure* magazine, Paris by Night, Secret Paris, Day Visions, Artists of My Life, and Graffiti and Transmutations.

The author: **Jean-Claude Gautrand** is one of France's most distinguished experts on photography. An active photographer since 1960, he has also made a name for himself as a journalist and critic, with numerous publications. He recently authored TASCHEN's *Doisneau*.

Love and libido





VLASTIMIL KULA
Softcover with flaps, format: 22.5 x 30 cm (8.9 x 11.8 in.), 280 pp.
ONLY € 19.99 / $ 29.99
£ 14.99 / ¥ 3.900

Vlastimil Kula's photographs are mysterious and defiantly sexy. Frustrated by what he calls the "boredom of pornography" and the mechanical depiction of sex, Kula aims to distance himself from traditional genres by exploring uncharted territory and pushing the limits of what people consider "art." He, his wife, and various men and women are the subjects of his shadowy monochromes in which sex, taboo, love, passion, and rebellion are the key themes. That he spent most of his life in opposition to his country's Communist government fueled his desire to bring out into the open what people refuse to recognize in themselves. His photographs attest to this noble struggle.

The photographer: Born in Czechoslovakia in 1950, **Vlastimil Kula** traveled to England, Canada, and the USA before being required to return to his native country following the Soviet invasion. He studied art photography at the Prague Academy of Arts and now lives and works in Cheb, the town where he grew up.







 "TASCHEN isn't sexy.... it's pure SEX I have to admitt: yes, I am


"I hate hypocrisy, I hate absolute judgement and seeing in black and white. Truth is grey."
—Vlastimil Kula
© Vlastimil Kula

The Fourth Body – the last chapter

Sin on the steps of the Sacré Cœur



"Stuart's style and candor make voyeurism as respectable as you'd ever want it to be. You could leave this book out on your desk, but you probably wouldn't get any work done."
—*Playboy*, Los Angeles

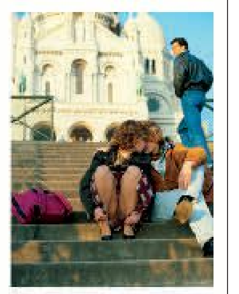
Roy Stuart has been at it again, traipsing around Paris from luxury apartments to the streets, capturing men and women defiantly acting out their sexual fantasies. From peek-a-boo panties to same-sex petting to more "indiscreet" activities, Stuart's titillating *mises-en-scène* challenge us to break loose from traditional moral codes. Featuring not only young, perky-bodied women but also females *d'un certain âge*, these images are more hardcore and more daring than anything Stuart has ever produced. Also included are a rare interview with Stuart and images from his first feature film, giving a taste of what Stuart's future offerings will bring us (he plans to devote himself solely to the moving picture after this, his final book).

The editor: **Dian Hanson** is a twenty-five-year veteran of men's magazine publishing. She began her career at *Puritan Magazine* in 1976 and went on to edit a variety of titles, including *Partner*, *Oui*, *Hooker*, *Outlaw Biker*, and *Juggs* magazines. In 1987 she took over the '60s title *Leg Show* and transformed it into the world's best-selling fetish publication. Most recently, she authored TASCHEN's *Naked as a Jaybird*.

ROY STUART—THE FOURTH BODY
Preface: Dian Hanson, Hardcover + DVD, format: 23.8 x 30.2 cm (9.3 x 11.9 in.), 280 pp.

ONLY € 29.99 / $ 39.99
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 "This book is about sex, with no taboos ... Perhaps it should be slipped into the desk

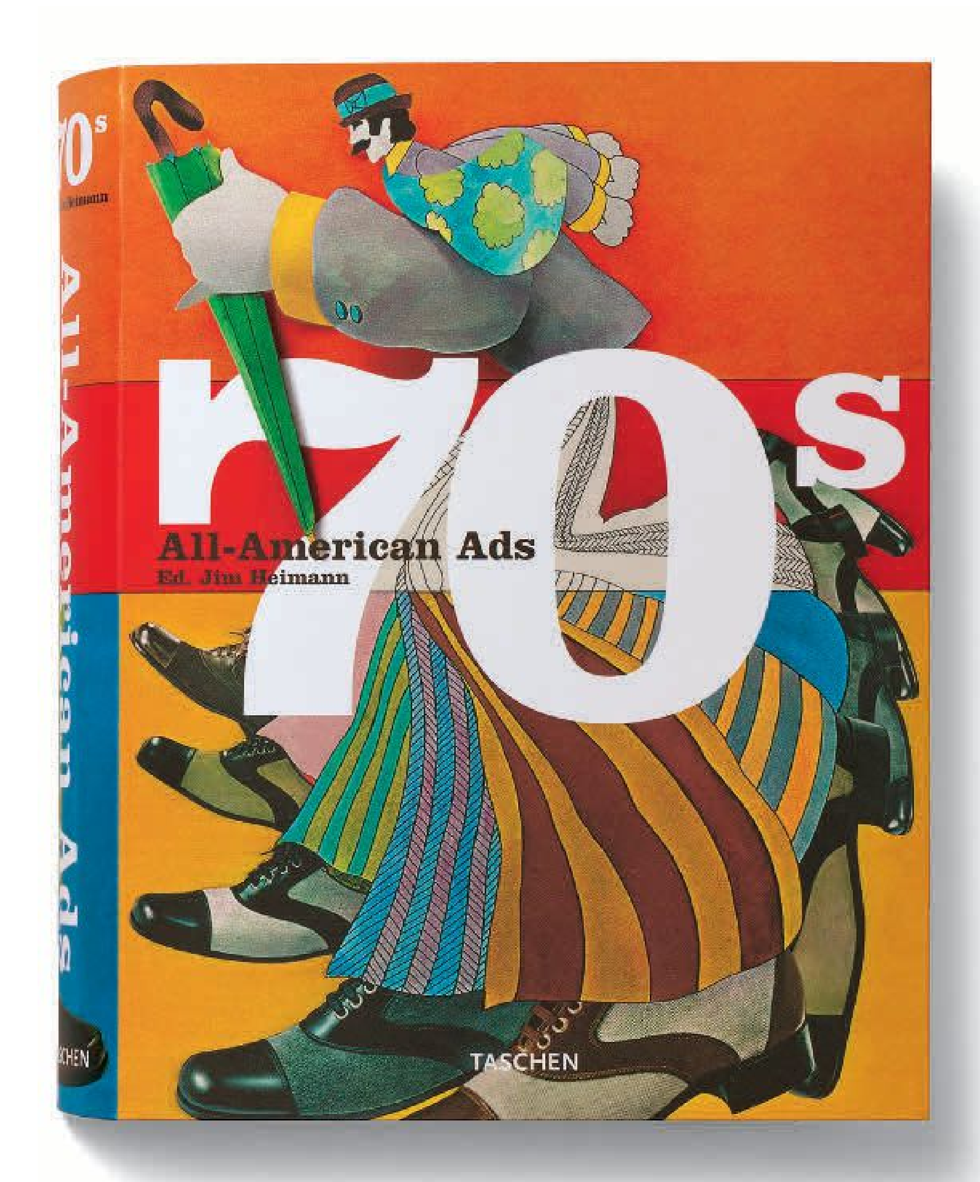


drawer. It may well make the odd day easier to get through." —Herlinde Koelbl, *manager magazin*, Hamburg, on *Roy Stuart Vol. II*



Discofunkalicious

An exhaustive overview of the decade that spawned glam rock and *The Brady Bunch*



"... a wonderful job of collecting ads that, more than anything else, portrait a nation full of self-confidence. ...



 "Sexist, crude and effective." —*The Sunday Telegraph Magazine*, United Kingdom on *All-American Ads of the 60s*



Both eclipsed and influenced by television, American print ads of the 1970s departed from the bold, graphic forms and subtle messages that were typical of their sixties counterparts. More literal, more in-your-face, 70s ads sought to capture the attention of a public accustomed to blaring, to-the-point TV commercials (even VW ads, known for their witty, ironic statements and minimalist designs, lost some of their punch in the 1970s). All was not lost, though; as ads are a sign of the times, racial and ecological awareness crept into everything from cigarette to car advertisements, reminding Americans that everyday products were hip to the modern age. In an attempt to discover how best to communicate with a mass audience, marketing specialists studied focus groups with furious determination, thus producing such dumbed-down gems as “sisters are different from brothers,” the slogan used for an African-American hair product. By the end of the decade, however, print ads had begun to recoup, gaining in originality and creativity as they focused on target audiences through carefully chosen placement in smaller publications. A fascinating study of mass culture dissemination in a post-hippie, television-obsessed nation, this weighty volume delivers an exhaustive and nostalgic overview of 70s advertising.

The author: **Steven Heller** is the art director of *The New York Times Book Review* and co-chair of MFA Design at the School of Visual Arts. He has edited or authored over eighty books on design and popular culture, including *From Merz to Emigre and Beyond: Avant Garde Magazine Design of the 20th Century* and *Design Literacy Revised*.
The editor: **Jim Heimann** is a resident of Los Angeles, a graphic designer, writer, historian, and instructor at Art Center College of Design in Pasadena, California. He is the author of numerous books on architecture, popular culture, and Hollywood history.

... the whole TASCHEN team should be congratulated on this fine piece of archeology.” —*Richmond Review*, London

ALL-AMERICAN ADS OF THE 70s
Steven Heller, Ed. Jim Heimann / Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 704 pp.
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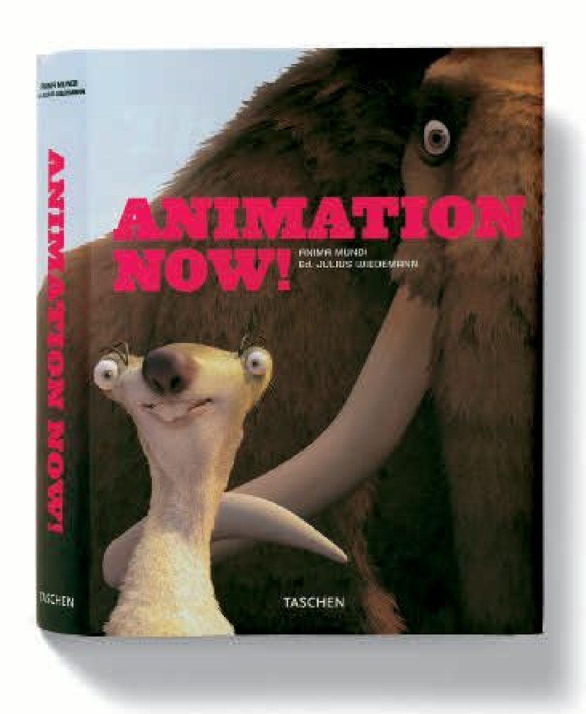
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The authors: **Aida Queiroz**, **Cesar Coelho**, **Léa Zagury**, and **Marcos Magalhães** are the creators of "Anima Mundi," the Brazilian-based annual animation festival that draws more than 80,000 visitors every year from around the world.

The editor: **Julius Wiedemann** was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN in Cologne, he has been building up TASCHEN's digital collection with titles such as *Digital Beauties*, *1000 Game Heroes* and *TASCHEN's 1000 Favorite Websites*.

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will dip into over and over to revisit these artistic masterpieces." —*The Good Book Guide,* London, on *Bible Manuscripts*

Manga mania!

Discover the cult of Japanese comic books and the artists behind the phenomenon

















manga /mon-gah/ *noun* A type of Japanese comic book published in anthologized series, vastly popular in Japan among adults and widely influential on advertising, visual arts, and particularly the Anime film genre.

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The author: **Masanao Amano** has been writing about manga art for more than 10 years. He was previously editor of the magazine *Comickers* and is currently the editor-in-chief of *Style*, a monthly magazine dedicated to the art of both Japanese and non-Japanese comics. He has also edited a special manga book for FIFA that was distributed during the World Cup in Japan in 2002. He lives and works in Tokyo.

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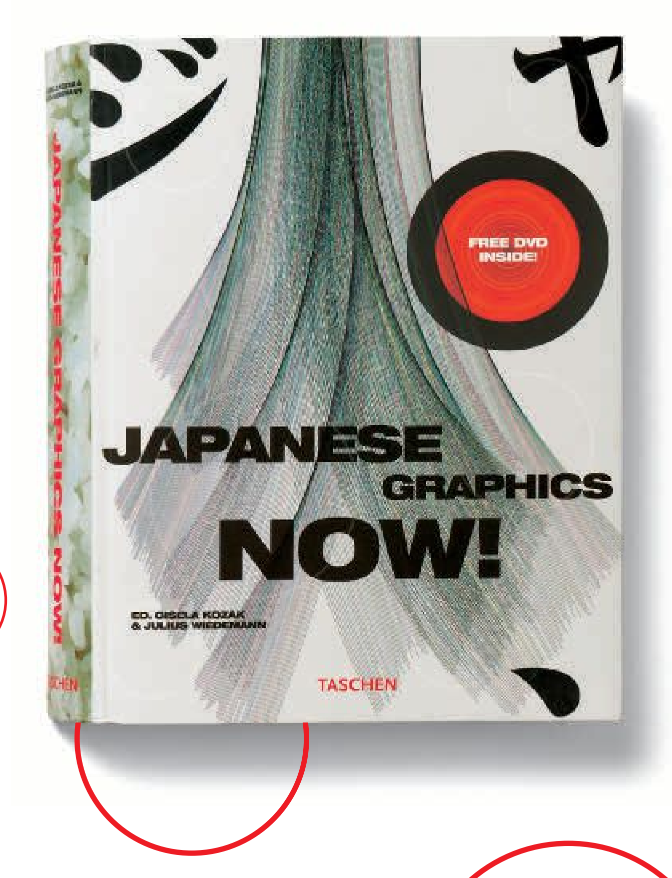
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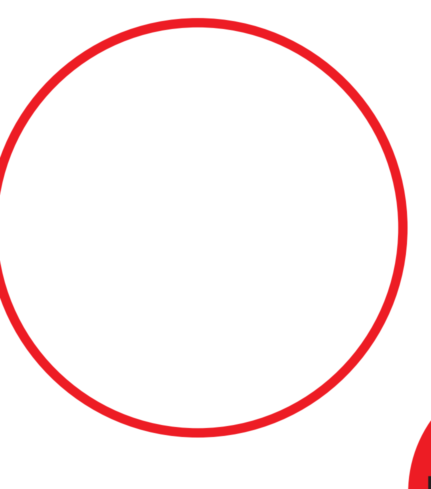
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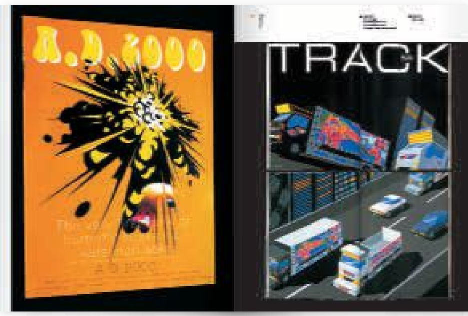
















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The authors: **Julius Wiedemann** was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN in Cologne, he has been building up TASCHEN's digital collection with titles such as *Digital Beauties*, *1000 Game Heroes* and *TASCHEN's 1000 Favorite Websites*.
Gisela Kozak was born in Argentina, where she got her degree in industrial design. After completing graduate studies in packaging, she moved to Japan to pursue a PhD in packaging and has been there for four years. She has published several articles about Japanese packaging.

 "It's a candy box of colour, cool shapes and mighty manga." —*Kultureflash.com*, London, on *Japanese Graphics Now!*

Both pictures: Tempura Gift Package
by Mihiko Kachiuma

"Two kilos of pure and vibrant graphic communication in your palms." —*Ink*, Bath, on *Japanese Graphics Now!*

"Weasels ripped my flesh!"

The definitive guide to the sweat magazine genre



MEN'S ADVENTURE MAGAZINES IN POSTWAR AMERICA
Rich Oberg, Max Allan Collins, George Hagenauer, Steven Heller /
Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 512 pp.

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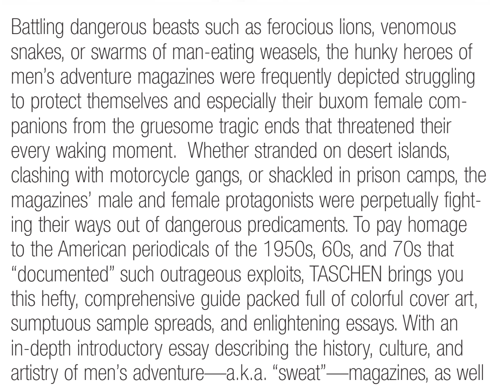












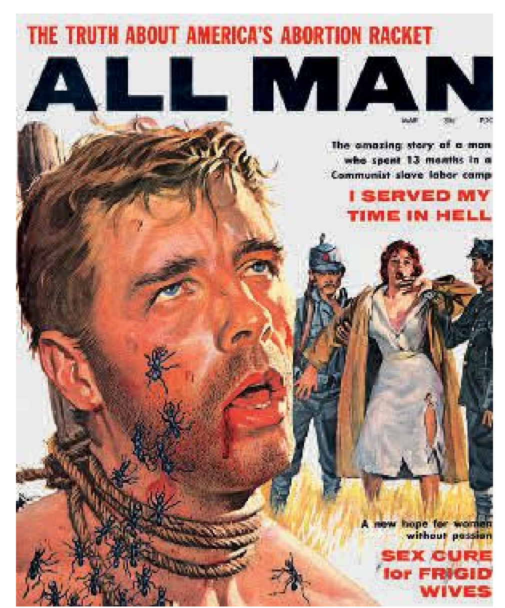
Battling dangerous beasts such as ferocious lions, venomous snakes, or swarms of man-eating weasels, the hunky heroes of men's adventure magazines were frequently depicted struggling to protect themselves and especially their buxom female companions from the gruesome tragic ends that threatened their every waking moment. Whether stranded on desert islands, clashing with motorcycle gangs, or shackled in prison camps, the magazines' male and female protagonists were perpetually fighting their ways out of dangerous predicaments. To pay homage to the American periodicals of the 1950s, 60s, and 70s that "documented" such outrageous exploits, TASCHEN brings you this hefty, comprehensive guide packed full of colorful cover art, sumptuous sample spreads, and enlightening essays. With an in-depth introductory essay describing the history, culture, and artistry of men's adventure—a.k.a. "sweat"—magazines, as well as chapter-by-chapter exploration of various subjects including the role of women and the portrayal of Nazis and Communists, this definitive study of the genre examines not only the popular appeal of the magazines but also their social and political implications. Also included are publisher listings and profiles of artists and writers, as well as an interview with Norm Eastman, one of the genre's most important artists.

The authors: Collector **Rich Oberg** saw his first men's adventure magazine on a Piggly Wiggly grocery store magazine rack in 1968 and decided that maybe shopping with mom wasn't so bad after all. He began collecting the magazines and the original art that graced their covers in 1982 and now maintains the largest known collection in the United States.
Max Allan Collins is a novelist and filmmaker fighting nature in Iowa (indoors). His novel *Road to Purgatory* is the sequel to his famed *Road to Perdition*, the basis of the motion picture starring Tom Hanks. He is also the author of the Nathan Heller novels, which have won him a Life Achievement Award from the Historical Mystery Appreciation Society.
For over 20 years, **George Hagenauer** has been Collins's research associate, assisting on over two-dozen historical novels and collaborating with him on the Edgar Award-nominated *The History of Mystery*. His own freelance writing has been in the true crime field. He lives in Wisconsin.
Steven Heller is the author of *The Swastika: A Symbol Beyond Redemption* and Merz to Emigre and Beyond: Avant Garde Magazines of the Twentieth Century, among over 80 other titles.

 "–Are TASCHEN books sexy? –Of course!!! –Are TASCHEN's readers sexy? –Mmmmmm,

Blood, sweat, and tits

A history of men's adventure magazines
Text by Max Allan Collins and George Hagenauer



Above: *ALL MAN, 3/1961, anonymous*
Below: *ALL MAN, 10/1959, detail, Clarence Doore*

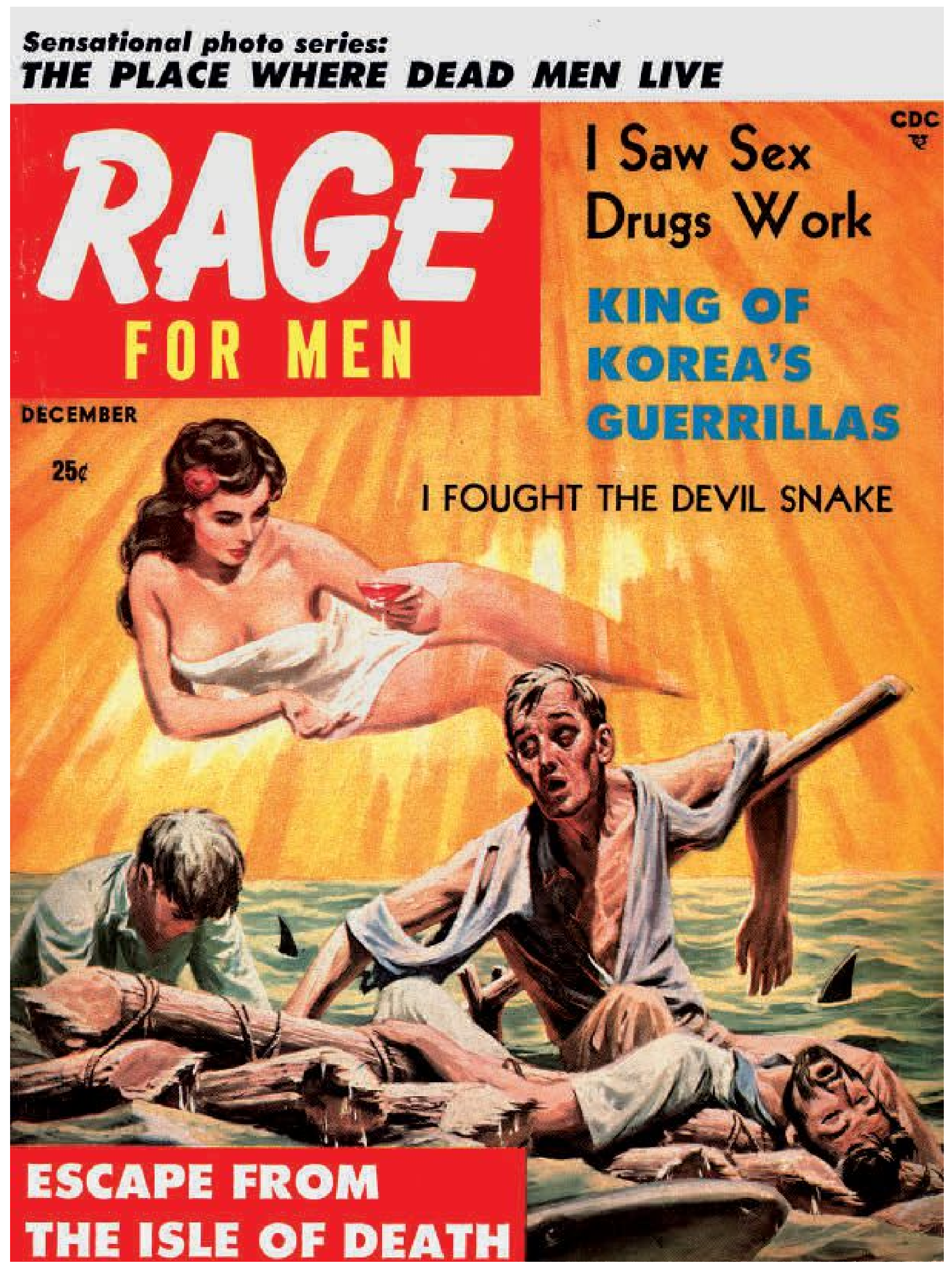
A beautiful blonde is draped upside down over a cylindrical metal cage, her hands chained to her feet, her full breasts straining against her tattered blue dress. A bare-chested, sweat-slicked, Nazi soldier slowly turns the crank that moves the cage over a fire pit before a swastika-emblazoned wall. "Sizzle, My Sweet, in the Flames of the Damned!" screams the headline of this "true" story of wartime adventure.
The magazine in hand is Man's Story, February 1966; its riveting cover painting is the work of prolific illustrator Norm Eastman. Across the top a banner asks, "How Normal Are Your Sex Needs?" In one corner, a tiny photo of a brown-haired vixen in bra and lace panties reminds the reader that not just history awaits within these pages. The cover promises other stories — "Smash the Sultan's Fabulous Flesh Palace" and "Exposed: Passion Playground of the Teen Jet Set" — and all for just thirty-five cents, for which the buyer got seventy-four pages of cheap pulp paper depicting these tales as well as three sets of pinup photos, including several of a great Dane named Greta.
As Depression-era ad man Elmer Wheeler put it, "Sell the sizzle, not the steak," a philosophy to which the men's adventure magazines of the fifties, sixties, and seventies religiously adhered. The lurid covers and provocative titles oversold the stories, mostly fictitious "true" tales of women being stripped and tortured. The '66 Man's Story cover piece, "Sizzle, My Sweet …," is a fake reminiscence of a beautiful young German woman who falls in love with a Jew and is condemned to be tortured and raped at a concentration camp as a result. The reporter of course marries her and decides, years after her death, to tell her story. What better way to eulogize his bride?
Despite their emphasis on bondage, sadism, and masochism, the men's "adventure," "he-man," or, later, "sweat" magazines were not available solely at adult bookstores or from the secret stash under a newsstand counter. Quite the contrary; they were sold openly at local drug stores and newsstands, displayed along with Time, Look, The Saturday Evening Post, and Ladies' Home Journal. At their peak in the late fifties, over fifty different incarnations — most with "Man" or "Men" in the title — sold in the hundreds of thousands, not to a small, misogynistic underground within America, but to a significant portion of the male population. Men's adventure magazines reflected a very real aspect of the male culture of the times; the dark side of America's "greatest generation," the boys-to-men who won World War II. The heroes who beat Hitler and Hirohito came back home to a period of difficult adjustment — a postwar economy that initially had few jobs and a shortage of housing. Many went from their courageous battle to save democracy to unemployment or repetitive, blue-collar manufacturing or service jobs. As horrific as the war was, for many it would be their greatest adventure.
Men's adventure magazines spoke their language, and reassured an entire generation that they were indeed heroes. They delivered the "true," declassified version of the war, as did countless historical biographies, histories, fiction, comics, and movies dealing with World War II and military life. In addition, for the males who did not serve in the military, the magazines provided the vicarious means to experience the combat they had missed as civilians.

In December 1949, publisher Martin Goodman created an original magazine instead of just copying whatever was hot. After a dull first issue cover by Albert Fisher of cheering football fans, the all-new tabloid-size Stag featured sensational cover paintings worthy of the classic pulps: Tahitian maidens poised with spears, ready to save their man from an octopus; a scantily clad woman cringing while French Foreign Legionnaires battle Arabs; a bare-chested man sneaking a beauty in a badly torn dress onto a ship. In bright boxes, cover blurbs screamed: "I Sailed through Hell!," "7 Ways to Improve Your Sex Technique!," and "Sin City U.S.A." Goodman knew just what attracted working-class men: sex, adventure, war, scandal, photo spreads of young starlets, and "nature gone wild."
Using pulp-style cover paintings instead of the photos that blanketed the covers of "true" men's magazines was an innovation. Granted, a sensational cover story in Stag was usually fiction or highly fictionalized fact, but many readers figured it was "true" since the surrounding stories were. Thus, Goodman and soon other publishers could freely commission exciting — if often absurd — cover art and cover stories by artists and writers, unencumbered by mere fact.
Harry Matetsky, who worked at Sterling Publications (which published Man's Illustrated), and who later associated with Martin Goodman, explains, "They always designed the cover first, as it was the hook, the big draw. The more 'pow' they put in the cover, the higher the sales. Often this meant giving the painting to a writer, who would then do a 'true story' around it."
While Goodman's later men's magazines were noted for their first-rate, if outrageous, interior illustrations, the early issues of Stag relied on a mix of real and fake photos — including an exposé of how photos were faked for true-crime magazines. The shots in Stag (and its later competitors) were often lifted from other sources — as in an article on motorcycle gangs illustrated by uncredited stills from The Wild One with Marlon Brando. Many images illustrating the sex articles are frames from the tamer moments in porn movies of the forties or fifties. In general, black bars were placed over the upper portion of faces to prevent identification — and lawsuits — as when a newspaper photo of a Vietnamese woman posing in a traditional ao dai dress for a fashion article was appropriated to portray a Vietnamese hooker who preys on American servicemen.
Stag's posed photo spreads often looked more realistic than those of its competitors because they did not always use professional models. All of Goodman's magazines were usually billeted in one office building and, to save money, Stag and the others would just recruit "models" from staff or visiting freelancers.



A world of trouble

Men's adventure magazines in postwar America



Former Marvel Comics editor (and acclaimed comics scribe) Roy Thomas recounts a typical recruitment by Stag through the sixties. "Artist Bill Everett [best known for creating Sub-Mariner] was in, dropping off a story," Thomas told us. "Somebody from the Stag staff walked up to him and started sweet-talking him about being in the magazine, saying he looked very dignified — amusing, considering Bill was an alcoholic and half-smashed at the time — and looked like a doctor. When Bill had the photos taken, it turned out he was portrayed as some seedy abortionist." The practice of drafting staff to pose for photos continued until almost the end of the men's adventure era. Around the late sixties, someone took pictures of a man and woman on staff and stuck them in an article about dangerous killers "wanted dead or alive." It finally occurred to an editor that, if somebody gunned down one of these people because of the photos, there just might be a major lawsuit. After that, Stag used only professional models and even occasionally labeled the photographs as posed. Goodman recycled everything: stories, covers, and especially photos. The cuckolded husband one month could be a gay pedophile the following year; a nymphomaniac wife might return as a communist hooker seducing American soldiers. Stag editors also utilized New York photo services and kept in contact with news photographers for shots that were difficult to stage: close-ups of mangled bodies in car crashes; grisly dismemberments; brutal and bloody boxing scenes; detailed sequences taken during actual brain operations; and other delights. Some of this verisimilitude graced feature-length articles; others ran in the news section, "On the Stag Line."

Left: *RAGE FOR MEN, 12/1957, Clarence Doore*

Such images were part of the magazine's gritty mystique. A Stag reader could endure with squinty-eyed stoicism grotesque photos of bodies mangled by disaster, crime, or war. What Goodman was selling was a concept of manhood — the John Wayne myth translated to the reality of blue-collar America, in tales of tough men able to withstand any pain dished out by man, beast, or nature.

Companies publishing dozens of he-man, scandal, and detective magazines rarely had anyone on staff selling advertising. Ad "jobbers" like David Galler would buy up several pages for a few thousand dollars, mark up the price slightly, and resell the space to mail-order houses. Such ads were usually for correspondence schools, patent medicines, or wonder cures ("End Hernia Pain Now"). Vendors of sexual material — ranging from standard "how-to" sex manuals and nudist films to racy "eight-pager" cartoon books ("The Kind Men Like!") and lingerie from Lili St. Cyr or Frederick's of Hollywood, not to mention standard soft- and hard-core pornography — had few other outlets in which to advertise. During the fifties, the men's adventure publishers came under regular attack in Congressional pornography hearings that attempted to root out those responsible for smut peddling. Accused of collaborating with pornographers to whom they had not sold the ad space, the publishers did not even reap much of a financial benefit for the risk, as the ads yielded only small profits over the print cost.

In spite of all this, in 1953, the men's adventure magazine market

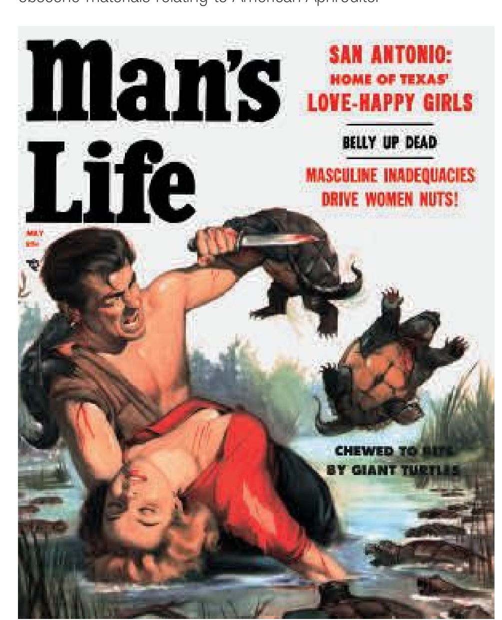
A nymphomaniac wife might return as a communist hooker seducing American soldiers.

grew. From five magazines in 1950 to eight in '51 and eleven in '52, the field just kept expanding. Fawcett added a racier version of True called Cavalier; Argosy converted the venerable old pulp Adventure into a true adventure magazine; and Macfadden added Impact and the raciest titled of them all, Climax. Impact and some other magazines ran occasional photo covers, but an experiment by Stag competitor Man's Magazine in 1954 put an end to that. It produced its February issue with two covers: one a painting of an explorer confronting a tribe of Australian bushmen the other a pin-up photo of Eve Meyer (pneumatic bride of photographer and filmmaker Russ Meyer). Strangely enough, the explorer outsold the lovely Eve, and most he-man magazine publishers stuck to cover paintings for nearly two decades.

At the peak of the explosion, in 1953, Hugh Hefner published the first issue of his revolutionary Playboy. It cheerfully declared that the war between men and women was a lie, and a terribly un-hip lie at that. The Playboy philosophy spoke of willing women — not joy girls or hookers, but ordinary females — actually enjoying sex, with pleasure as the key rather than pain. Two breeds of American men had returned from World War II, it seemed. The Stag reader rejoined the normal world in a thankless job at a factory or store, the high point of his life having been losing a leg in France or getting laid in the Pacific. Playboy's readers went to college on the GI Bill and discovered jazz, high-tech stereos, sporty cars, and the Kinsey Report. Stag's readers read the Kinsey Report and worried that their girls might be lesbians or that their wives were cheating on them. The postwar era remains one of great contradictions in American culture. On the one hand, it was a time of repression — the conversion of years of anti-Nazi propaganda into rabid, often misguided, anti-communist propaganda. On the other hand, a liberal court, freed from the constraints of the war years, opposed an extension of the Cold War to broader aspects of American culture, especially as it related to sex. In spite of Hefner's skirmishes

Featured Adventures!

with the law, Playboy prevailed in this odd dialectic of repression and hedonism. The battle between Hugh Hefner at the one extreme and the Catholic NODL at the other delineated the boundaries within which the men's adventure magazines would grow, prosper, and finally die, over the next twenty-five years.
The early fifties saw a new factor emerge in the censorship battle, as communities across the nation mobilized to defend children from pernicious books and magazines, especially comic books. In the late forties, psychologist Frederic Wertham had initiated a crusade against crime and, later, horror comic books. Previous battles had been waged over sexually oriented publications, but Wertham's primary concern (notwithstanding his famous outing of Batman and Robin as homosexuals) was with the effects of violent media. His articles, later expanded into the best-selling book Seduction of the Innocent (1954), revitalized the NODL and other decency groups that had suffered defeats in the courts relating to Postmaster Frank Walker's attempts to rid the mail of objectionable magazines. The NODL expanded its activities, attacking not only comics but all low-cost magazines and paperbacks with the supposed potential to corrupt children. Hillman Periodicals, which had produced comics and other publications since the early forties, entered the men's adventure field with Real Adventure in 1955. In the same year, Stanley Morse — the ultimate fly-by-night publisher, and creator of some of the most extreme horror comic books of the early fifties — transformed his Battle Cry comic book into a men's adventure magazine. Best known as a comic for a cover on which an American GI graphically torches Korean soldiers with his flame thrower, Battle Cry's initial foray as a men's adventure magazine featured a sedate cover painting of two GIs driving a coffin-carting jeep. It was not long before images of extreme mayhem again reigned, including bondage, exotic sacrificial rites, and those ever-lovable, heroic World War II hookers. Stanley Publications soon became the second-largest publisher after Martin Goodman, producing at least eighteen titles and enduring until the genre's demise in the seventies.
In 1958, the Supreme Court substantially weakened the government's power to regulate obscenity with its ruling in The United States v. Roth. Samuel Roth was a long time seller of erotica in New York City, ranging from early Hindu texts, to James Joyce's Ulysses, to his own magazines Good Times and American Aphrodite. In 1953, he was charged with dissemination of obscene materials relating to American Aphrodite.



Left: *Man's Life, 5/1966, anonymous*



Above: *MAN TO MAN, 3/1962, anonymous*



Above: *SEA ADVENTURES, 5/1964, anonymous*

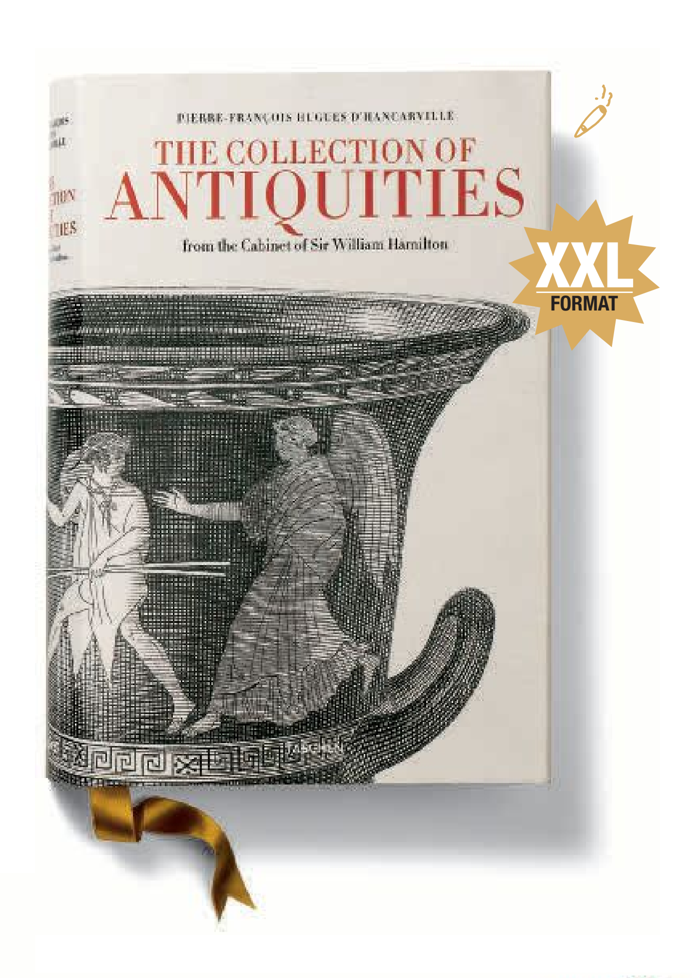
Roth's defense was that obscenity was a form of speech protected by the First Amendment and challenged the Court to distinguish between erotic art and obscenity. The Court's decision included the first definition of obscenity in American law: "The dominant theme" of the material had to promote lust and be obscene in a manner appealing to prurient interest. The court also ruled that the book or magazine must be taken as a whole — reducing the chance that a single sequence taken out of context could be used to ban a publication. Finally, the court

A typical horror pulp cover featured a nearly nude woman being whipped by deformed dwarfs.

asserted that "all ideas having even the slightest redeeming social importance — unorthodox ideas, controversial ideas, even ideas hateful to the prevailing climate of opinion — have the full protection of the guarantees (of the free press)." The new definitions opened the door to an avalanche of men's interest publications, but ironically did not benefit Roth. He was found guilty of disseminating obscenity and sentenced to five years in prison. While most sweats were on NODL's condemned list, they came in a far second to the new peril: a sexed-up Playboy and its slick spawn of over a dozen sophisticated men's magazines, rife with nudes. Men's adventure magazines straddled another decade of court battles, with definitions of obscenity leading to some ridiculously simplistic parameters being set. Illustrations had always had more leeway than photographs, because classical painters and sculptors had depicted nudes; thus, a painting of a bound woman in panties being whipped by a Nazi on the cover of Real Men was deemed less offensive than a nude centerfold. In the early sixties, the sweats continued to flourish, with most of the lower-tier magazines selling in the range of 100,000 to 250,000 copies every month — the early sixties were, after all, still rooted in the mores of the fifties, and local church groups focused their efforts on pressuring small neighborhood retailers not to stock Playboy or similar magazines.
Meanwhile, men's adventure magazines, which benefited from the purchasing policies of military post exchange stores, geared many regular features toward soldiers. Pin-ups were labeled "GI's favorites," and one magazine had a servicemen's column answering questions and linking them to resources. The PXs, though, could be easily influenced by the military bureaucracy — piss off a chaplain, a general, or a bureaucrat, and a magazine could say "sayonara" to that market.
Many men's magazines morphed once again after the Overseas Media Corporation v. McNamara lawsuit of late 1967. The publisher produced Overseas Weekly, a tabloid newspaper for the servicemen's market that ran a heady mix of exposés on military life (often critical of the brass), typical racy tabloid news, and self-help columns. A large, black-and-white centerfold of a topless or nude young woman, and later comic strips like Sally Forth and Cannon (both produced by stellar comic-book artist Wally Wood and his assistants), gave Overseas Weekly the flavor of a blue-collar Playboy. Unlike many of the radical underground papers sold near US bases as part of the anti-Vietnam War movement — and its rival, Yank — Overseas Weekly was not out to change US foreign policy; it simply wanted to remain independent of military censorship. When the Pentagon decided to restrict the tabloid's access to PXs in the Asian market, where a high percentage of the military was stationed, Overseas Media sued, and in late 1967 the United States Court of Appeals ruled in its favor. This opened many doors previously forbidden. From 1968 on, men's adventure publications transformed themselves into "skin" magazines, predominantly devoted to photos of nude women and explicit articles about sex. The introduction of full-frontal, female nudity into the American market, sparingly by Playboy in 1969 and aggressively by the new British import Penthouse in 1970, inspired even more drastic changes. Magazines one month would show nothing racier than photos of women in bra and panties, while the next would showcase women spread-eagle, proudly displaying copious amounts of pubic hair.
After Fawcett had sold it to Adrian D. Lopez, even the sedate True contained mainly nude photos. The he-men had been defeated, neither by rabid weasel, nor towering grizzly, nor Nazi hooker, nor even a gay predator, but by girls…women…British birds and American girls-next-door who uncrossed their legs and invited an altogether different kind of hair-raising adventure. By the end of the seventies — without an obituary, much less a memorial service — the genre was gone.

The birth of neoclassicism

Sir William Hamilton "has long made it a pleasure to collect these precious Monuments of the genius of the Ancients, and less flattered with the advantage of possessing them, than with that of rendering them useful to Artists, to Men of Letters and by their means to the World in general." —D'Hancarville, 1766



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This spectacular compilation of plates, representing a superb collection of ancient vases, is the fruit of a collaboration between Sir William Hamilton (1730–1803), British diplomat and collector, and Pierre-François Hugues d'Hancarville (1719–1805), an adventurous connoisseur and amateur art dealer. As an envoy to the British Embassy in Naples, Hamilton developed a keen interest in both, antiquity and volcanology, studying the royal excavations of Pompei and Hercolano and publishing the first scientific essays on mount Vesuvius. During his stay in Naples he built the finest collection of ancient vases of his time, which he sold, in 1772, to the British Museum in London. Before the invaluable pieces were shipped off to England, d'Hancarville was commissioned to document the vases in words and images. Never before have ancient vases been represented with such meticulous detail and sublime beauty. His famous catalogue was published in four volumes, known as *Les Antiquités d'Hancarville*. Complete sets of these rare volumes today fetch top prices at auction. We have borrowed a fine copy from the Anna Amalia Library in Weimar to reproduce in exacting detail, so that modern readers can experience the same images that sparked Britain's, and indeed Europe's taste in classical style and inspired reproductions from pottery manufacturers such as Wedgwood.

The author: **Sebastian Schütze** was a longtime research fellow at the Bibliotheca Hertziana (Max-Planck-Institute for Art History) in Rome and currently holds the Bader Chair in Southern Baroque Art at Queen's University, Kingston. He has published widely on Italian art and culture in the early modern era and is a member of the scientific board of the Italian Institute for Philosophical studies in Naples. **Madeleine Gisler-Huwiler** studied classical archaeology, ancient history and old Egyptian at Fribourg University. Presently she is writing for the British Museum the catalogue of the first Hamilton collection of vases, which is partially represented in the *Antiquités* of D'Hancarville.

"The main draw is the scale and detail of the really extraordinary



Apulian volute-krater: "The Hamilton Vase"
London, British Museum

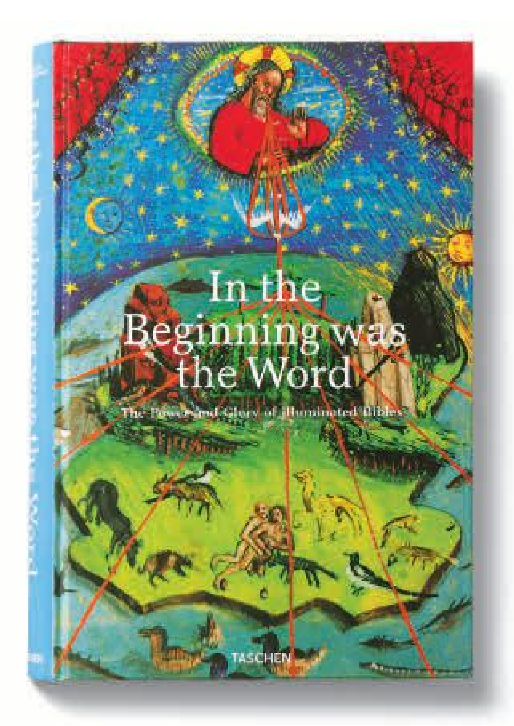
illustrations." —*The New York Times,* New York, on *Leonardo da Vinci*

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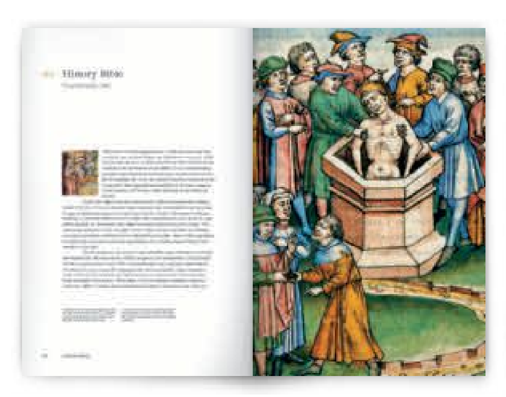
IN THE BEGINNING WAS THE WORD
THE POWER AND GLORY OF ILLUMINATED BIBLES
Ed. Andreas Fingernagel, Österreichische Nationalbibliothek, Vienna /
Hardcover, format: 24.5 x 37 cm (9.6 x 14.6 in.), 416 pp.
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In the beginning was the word, and in the Middle Ages was the zenith of the Bible. It was a time when bibles were commissioned by kings, princes, and high-ranking members of the Curia, whose wealth and influence begat ornately illustrated bibles of extraordinary craftsmanship. In collaboration with the Austrian National Library TASCHEN published this book that makes the finest of these illuminated manuscripts accessible to the general public. *In the Beginning was the Word* covers examples from every epoch of the Middle Ages, presenting the Bible as it was visualized in both theological and historical contexts. As the beauty and significance of the illustrations are undeniable, the manuscripts are also examined from an art historical point of view. Texts by Andreas Fingernagel, Stephan Füssel, Christian Gastgeber, and a team of 15 scholarly authors describe each manuscript in detail and explore the evolution of the Bible as well as the medieval understanding of history that is inherent in these versions of the Bible; also included is a glossary of important terms. This sumptuous publication of these rare and significant manuscripts—reproduced with the impeccable quality and modest price tag for which TASCHEN is known—is a truly divine event.

The authors: **Andreas Fingernagel** studied art history and archeology in Salzburg and Vienna. From 1985 to 1989, he worked in the Manuscripts Department of the Staatsbibliothek Preussischer Kulturbesitz, Berlin, and later took part in research relating to the cataloguing of medieval manuscripts in Vienna's Austrian National Library. He teaches at the University of Vienna.

Christian Gastgeber studied classics and Byzantine studies at the University of Vienna. After receiving his doctorate in 2002, he joined the staff of the Byzantine Section of the Austrian Academy of Sciences, Vienna, specializing in Greek palaeography and diplomatics. He is editor-in-chief of *Biblos*, a periodical for the history of books, libraries, script, and typography issued by the Austrian National Library in Vienna.

Stephan Füssel is director of the Institute of the History of the Book at the Johannes Gutenberg University of Mainz, and holder of the Gutenberg Chair at the same university. He has published widely on early printing, on bookselling and publishing from the 18th to the 20th century, and on the future of communications. Füssel is also the editor of TASCHEN's *Chronicle of the World*, *Luther Bible* and *The Adventures of the Knight Theuerdank*.





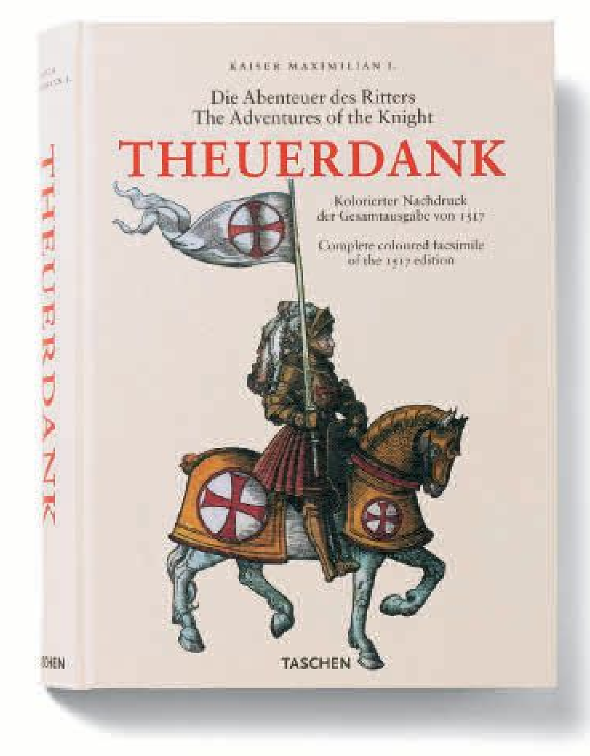


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Frankfurt am Main, on *Theuerdank*



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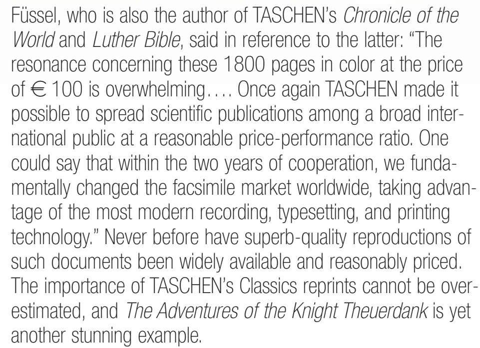
The amazing tales of the knight Theuerdank and his companion, Ehrenhold, comprise the last great epic verse of the late Middle Ages. The courageous knight's journey to woo his future wife, Mary of Burgandy, and his triumph in battles and other dangerous situations are the focus of this highly embellished "real-life" story of Emperor Maximilian I (1459–1519). King of Germany before becoming Holy Roman Emperor in 1508, Maximilian was a great patron of the arts and commissioned a trilogy of ornate, illustrated books to immortalize his existence. *Theuerdank*, the only volume to be published during his lifetime, was composed by Melchior Pfinzing based on Maximilian's rather fanciful draft.



The 118 ornate, gold-adorned woodcuts—one for each chapter—were made by Hans Burgkmair the Elder, Hans Schäufelein, and Leonhard Beck, while the typeface (known as the Theuerdank typeface and characterized by its striking "elephant trunks") was specially designed for the book by the printing workshop of Hans Schönsperger the Elder.

Theuerdank (named after Maximilian's adventure-seeking alter ego) is both of great historical significance and exceptional beauty, and yet the only complete reprints published—none of which is still in print—have been in black and white. Uncolored 16th century originals sometimes surface and have fetched prices up to £ 35,000, but now the entire work can be appreciated, in stunning color and quality, for a much more modest sum. TASCHEN's complete color reprint, made to exacting standards from an extremely rare hand-colored original from the Bayerische Staatsbibliothek, Munich, is accompanied by an 88-page companion booklet containing an essay by Stephan Füssel (covering Maximilian's life and work, as well as his role in the art of printing and use of printed materials) and selections from Melchior Pfinzing's original *clavis*, or "key," which was included in the original to kindly point out to Maximilian's contemporaries exactly what part of the tales was more fiction than fact. The booklet also contains a chapter-by-chapter retelling of the tales in modern vernacular, exploring the narrative strategy and real events behind the allegories.

Füssel, who is also the author of TASCHEN's *Chronicle of the World* and *Luther Bible*, said in reference to the latter: "The resonance concerning these 1800 pages in color at the price of € 100 is overwhelming…. Once again TASCHEN made it possible to spread scientific publications among a broad international public at a reasonable price-performance ratio. One could say that within the two years of cooperation, we fundamentally changed the facsimile market worldwide, taking advantage of the most modern recording, typesetting, and printing technology." Never before have superb-quality reproductions of such documents been widely available and reasonably priced. The importance of TASCHEN's Classics reprints cannot be overestimated, and *The Adventures of the Knight Theuerdank* is yet another stunning example.



The author: **Stephan Füssel** is director of the Institute of the History of the Book at the Johannes Gutenberg University of Mainz, and holder of the Gutenberg Chair at the same university. He has published widely on early printing, on bookselling and publishing from the 18th to the 20th century, and on the future of communications. Füssel is also the editor of TASCHEN's *Chronicle of the World* and *Luther Bible*.

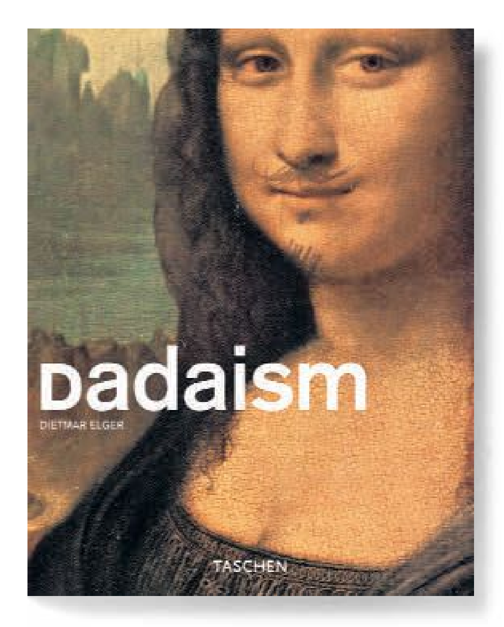






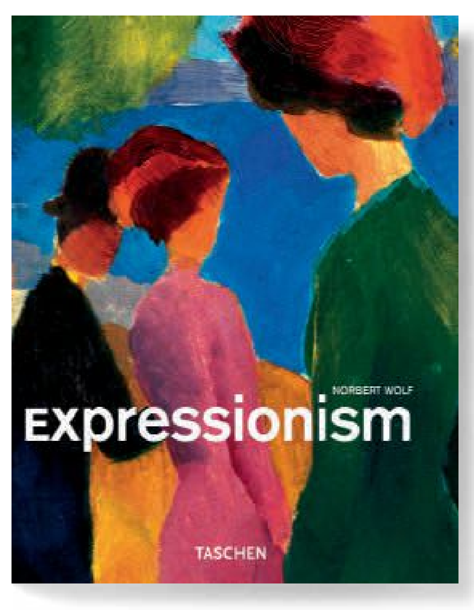
Art history's most important genres —now part of the Basic Art series

Each book in TASCHEN's Basic Art movement and genre series includes a detailed introduction with approximately 30 photographs, plus a timeline of the most important events (political, cultural, scientific, sporting, etc.) that took place during the period. The body of the book contains a selection of the most important works of the epoch; each is presented on a 2-page spread with a full-page image and, on the facing page, a description/interpretation of the work, a reference work, portrait of the artist, quotes, and biographical information.



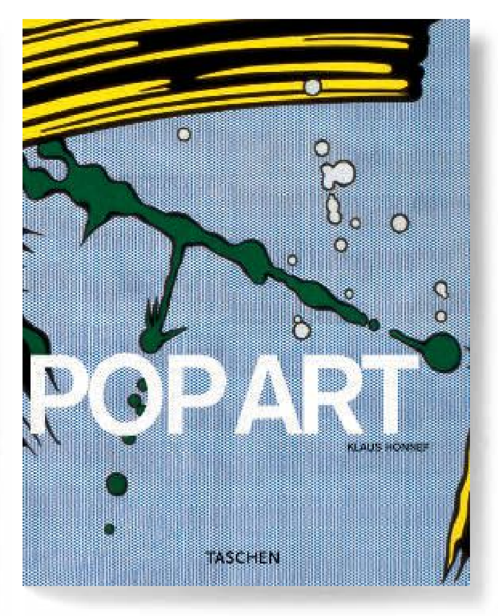
DADAISM
A precursor to Surrealism, the Dada movement stressed the absurd and unpredictable, lashing out against traditional standards of aesthetics. Jean Arp, Marcel Duchamp, and Man Ray were among the most famous proponents of Dadaism, creating works that dared viewers to expand their notions of what can be considered art.

The author: **Dietmar Elger** studied art history, history, and literature at the University of Hamburg and received his doctorate in 1984. Since 1989 he has been curator of paintings and sculpture at the Sprengel Museum in Hannover. He was responsible for exhibitions and publications on a number of artists including Richard Tuttle, Keith Sonnier, Raimund Girke, Allan McCollum, Gerhard Richter, Donald Judd, and Andy Warhol. His book on *Expressionism* was published by TASCHEN in 1988.



EXPRESSIONISM
During the first two decades of the 20th century, many artists began experimenting with nonrepresentational expression. Taking cues from ideas hinted at by artists such as El Greco, Goya, Van Gogh, and Munch, Expressionists sought to transform reality rather than depict it in any sort of literal fashion. Egon Schiele, Max Beckmann, Paul Klee, and Wassily Kandinsky are among Expressionism's most famous exponents.

The author: **Norbert Wolf** studied art history, linguistics, and medieval studies at the universities of Regensburg and Munich. He received his doctorate in art history in 1983. He has held visiting professorships in Marburg, Frankfurt, Leipzig, Dusseldorf, and Nuremberg-Erlangen, and is currently visiting professor at the University of Innsbruck. Other TASCHEN titles by Wolf include *Diego Velázquez*, *Codices Illustres* (with Ingo F. Walther), *Ernst Ludwig Kirchner*, and *Caspar David Friedrich*.



POP ART
Pop artists of the 1960s, heralded by the Great Andy Warhol, commented on everything from mainstream media to consumer society to advertising to product packaging with colorful and often comical works. Pop Art's profound influence on contemporary art and culture remains prominent today. Nowhere else can you find so much Pop Art in such a compact, stylish book!

The author: **Klaus Honnef** is professor of photography theory at the Kassel Art Academy. He was one of the organizers of documenta 5 and documenta 6 in Kassel, and has been the curator of more than 500 exhibitions in Germany and abroad. He has written numerous books, including TASCHEN's *Contemporary Art* (1988), *Andy Warhol* (1989), and *Art of the 20th Century* (in collaboration, 1988).









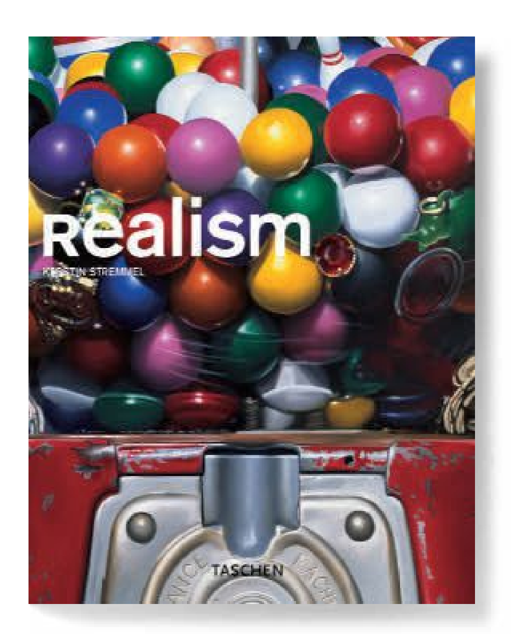


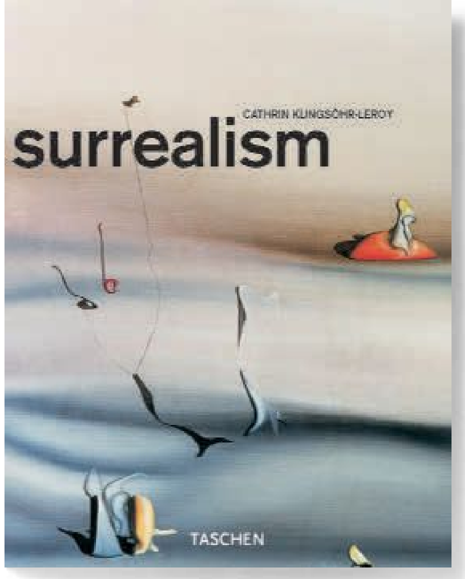


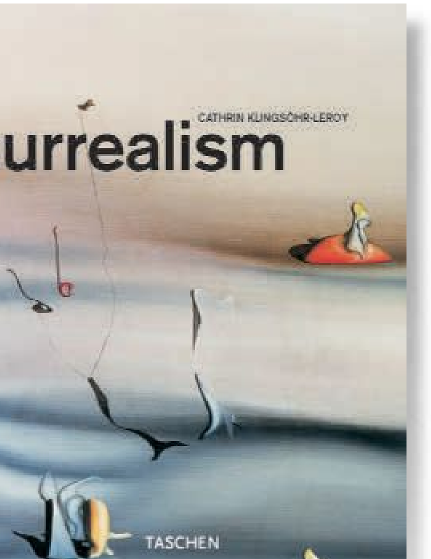
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—*The Good Book Guide,* London, on *Pop Art*

REALISM

Art imitates life in the work of the Realists. Through painting, photography, and sculpture, 20th century Realists invoke reality in works that capture what Freud called “the uncanny”—the inexplicable strangeness of something which seems at once real and not real.

The author: **Kerstin Stremmel** studied art history and German literature in Cologne and Bonn and received her doctorate in 2000. She lives in Cologne, working as a freelance writer for, among others, the *Neue Zürcher Zeitung*. She currently holds a post as visiting lecturer at the Hochschule für Gestaltung und Kunst in Zurich.

SURREALISM

With Salvador Dalí at its mast, the great ship of Surrealism launched off into the wild and turbulent sea of the Roaring Twenties, its sails puffed full of winds blown by Sigmund Freud and André Breton. With dreamlike, fantastic imagery, the Surrealists made great, sensational waves in the art world. The influence of artists such as Dalí, Ernst, and Magritte on 20th century film, theatre, literature, and thought is inestimable.

The author: **Cathrin Klingsöhr-Leroy** studied art history, archeology, and German literature in Regensburg, Bonn, and Paris. Since 1994 she has been curator of the Fritz Winter Foundation at the Bayerische Staatsgemäldesammlungen in Munich. She is specialized in the art of the 20th century, and has published works on Lyonel Feininger, Lovis Corinth, Franz Marc, the “Blaue Reiter,” and Paul Klee.





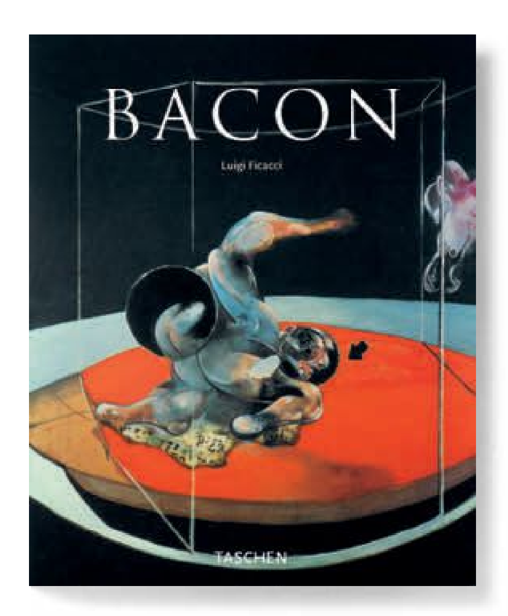


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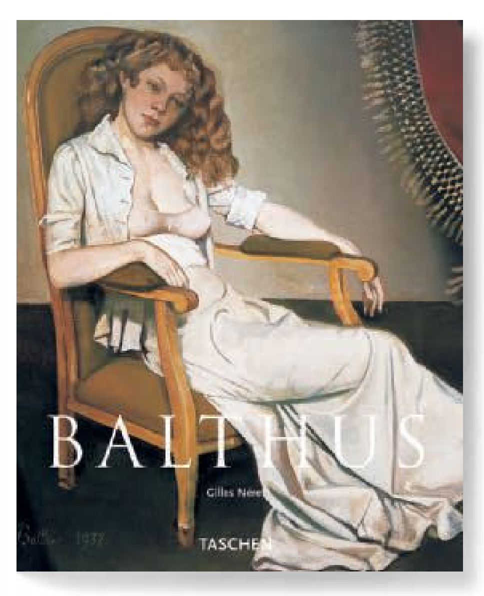


BACON
Deep beneath the surfaces of things
Francis Bacon (1909–1992) possessed the rare ability to transform unconscious compulsions into figurative, human-like forms that seem to evoke the raw emotions that bore them. Mixing realism and abstraction, Bacon delves deep beneath the surfaces of things, opening up the human body to reveal the chaos that lies within and struggling with all that is inexplicable. Erotic and grotesquely beautiful is the work of this legendary painter whose haunting, distorted figures have inspired entire generations of painters who seek to emulate his highly original style.

The author: **Luigi Ficacci** studied art history in Rome under Guilio Carlo Argan. He is curator at the Istituto Nazionale per la Grafica in Rome and lectures at different Italian universities. The focal points of his research work are the issues raised by 17th and 18th century and contemporary Italian art.



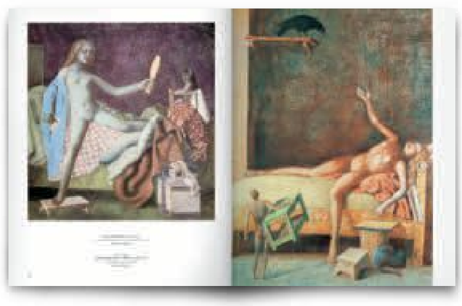


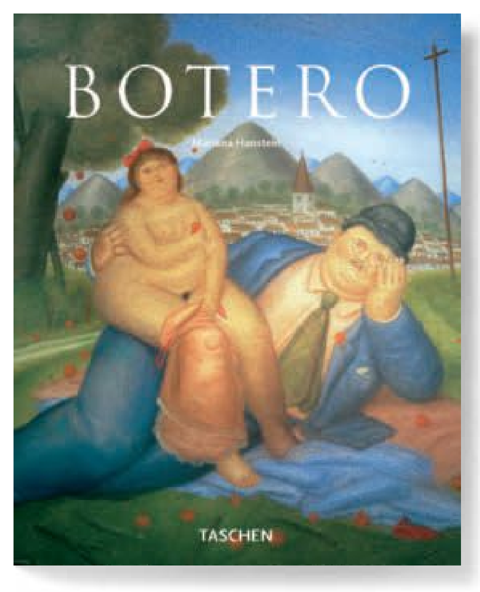


BALTHUS
The realist in a surreal world
French-German painter Count Balthasar Klossowski de Rola (1908–2001), known as Balthus, shocked the Parisian art world in 1934 with his dreamy, sensual, Neo-Classical portraits of nymphets, at a time when Surrealism and abstraction were "de rigueur". As a provocateur, Balthus was often scorned; as an artist, he was widely embraced as a prodigy. In response to critics of his realist style, Balthus said: "The real isn't what you think you see. One can be a realist of the unreal and a figurative painter of the invisible." His erotic, poetic paintings live on as examples of the best figurative work of the modern era.

The author: **Gilles Néret** is an art historian, journalist, writer, and museum correspondent. He founded the SEIBU museum and the Wildenstein Gallery in Tokyo. He has directed various art reviews and received the Elie Faure Prize in 1981 for his publications.







BOTERO
Pleasantly plump
With whimsical irony and a style reminiscent of the old masters, Colombian artist Fernando Botero (b.1932) began painting caricatured animals and corpulent bodies with disproportionate heads at a time when his contemporaries were fervently rejecting figurative work in favor of abstraction. More recently he has expanded into sculpture, creating delightful large-scale bronze works portraying the same sorts of voluminous figures he so loved to paint. Like the writings of Gabriel García Márquez or the music of Astor Piazzola, Botero's work has come to represent modern Latin American culture.

The author: **Mariana Hanstein**, a native of Chile, studied art history in Munich, Bonn, and Venice. She is an art historian and was an art critic and editor of the art market section of the German newspaper *Die Welt* for almost ten years.



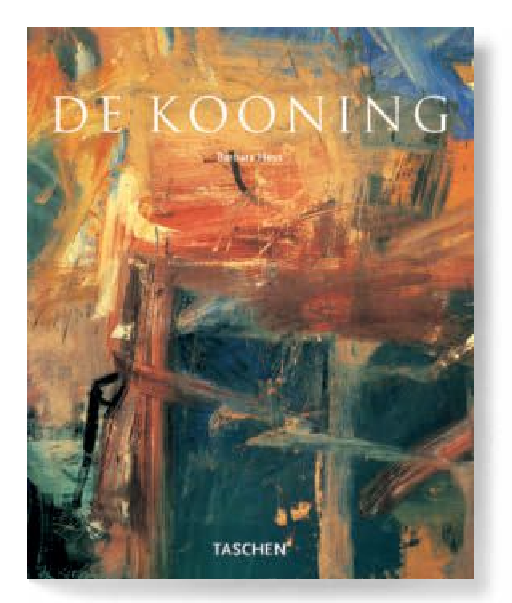


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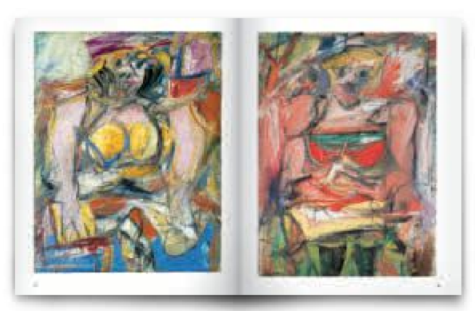
—Willem de Kooning



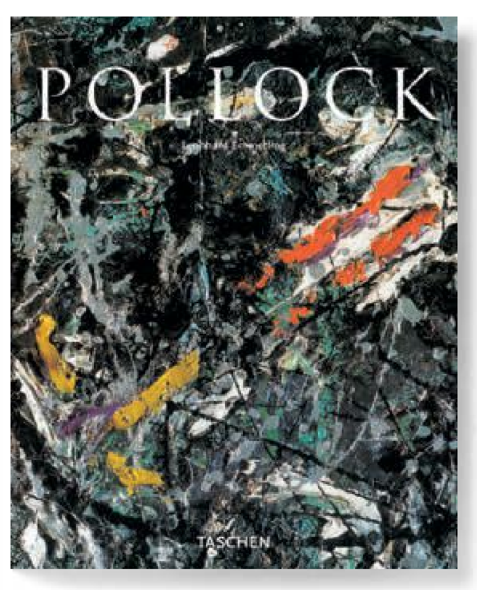
DE KOONING
It's really absurd to make an image

Dutch-born American painter Willem de Kooning (1904–1997) was a leader of the abstract expressionist movement. Inspired by Arshile Gorky to abandon the realist style that had dominated his work in the 1930s, he began experimenting with abstraction in the 1940s and quickly gained critical success. His monumental Woman series of the 1950s—characterized by wild color and aggressive overtones— was received with both controversy and acclaim. He continued to paint until the late 1980s, leaving behind a vast and impressive body of work.

The author: **Barbara Hess** studied art history and romance languages in Cologne and Florence. Based in Cologne, she is a freelance author and translator and has written extensively on modern and contemporary art for magazines including *Camera Austria*, *Flash Art* and *Texte zur Kunst*.





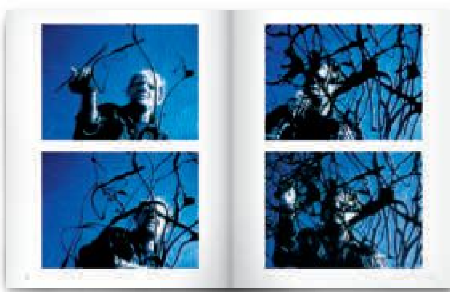


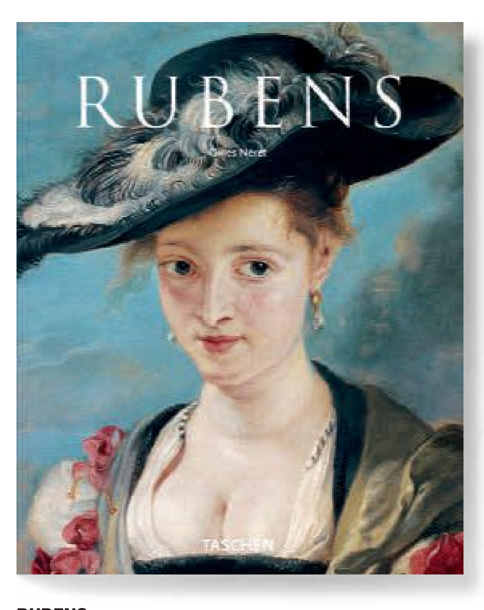
POLLOCK
Painting as a concept

A tragic icon of Abstract Expressionism, Jackson Pollock (1912–1956) took influences from Picasso and Mexican surrealism and developed his own way of seeing, interpreting, and expressing. Though his name inevitably conjures up images of the drip paintings for which he is most famous, this technique was only developed midway through his career. The progression from his earlier work to his final "action" paintings—a veritable revolution of painting as a concept—reveals the genius of this tortured artist whom many call the greatest modern American painter.

The author: **Leonhard Emmerling** received his doctorate from the University of Heidelberg for a thesis entitled *Kunsttheorie Jean Dubuffets*. Since 2002 he has been working as a freelance author and contemporary art exhibition curator in Berlin. His previous publications include TASCHEN's *Basquiat*.







RUBENS
The extraordinary Flemish Baroque painter

Renowned among his contemporaries as one of the foremost painters of his era, Flemish Baroque artist Peter Paul Rubens (1577–1640) practically revolutionized northern European art. A shrewd businessman, international ambassador, passionate scholar, devout Catholic, and loving family man, Rubens—fluent in six languages, no less—cared about nothing more than painting, and thus devoted his life to it. Combining typical Flemish realism with classical themes influenced by the Renaissance, Rubens caught the attention of all of Europe and helped put his native Antwerp on the map. His very profitable workshop of accomplished artists, one of whom was Van Dyck, completed over 2000 works under his supervision.

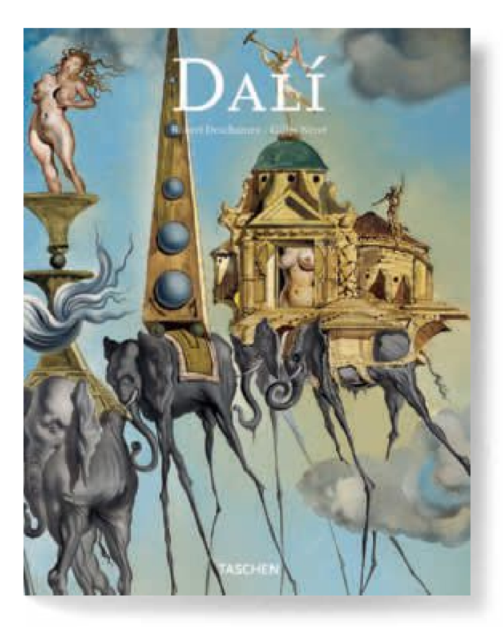
The author: **Gilles Néret**

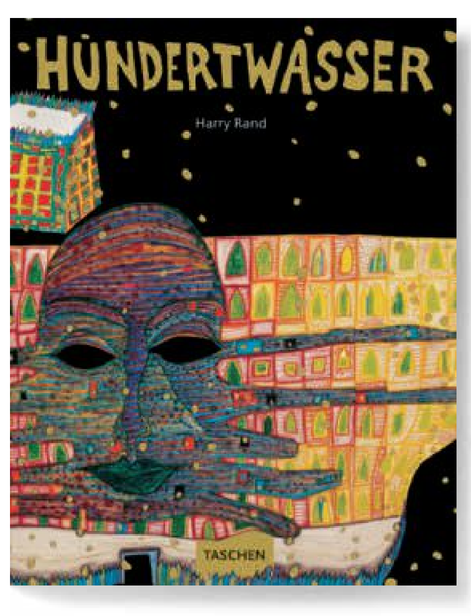


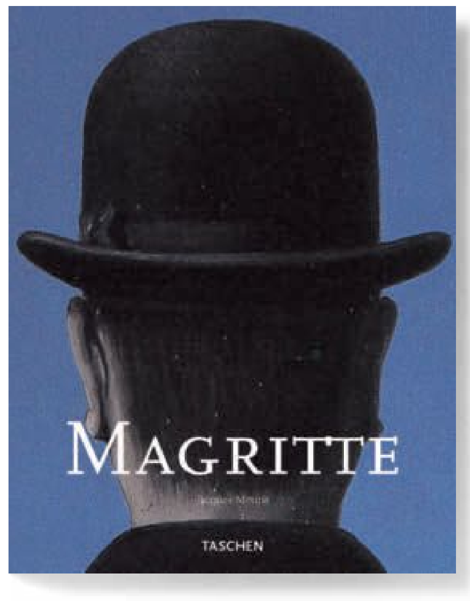


things in the world." — Johnny 78, Italy, on taschen.com

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DALI

The fantastic phenomenon that was Salvador Dalí

Painter, sculptor, writer, and filmmaker, Salvador Dalí (1904–1989) was one of the century's greatest exhibitionists and eccentrics. He was one of the first to apply the insights of Sigmund Freud and psychoanalysis to the art of painting, approaching the subconscious with extraordinary sensitivity and imagination. This lively monograph presents the infamous Surrealist in full color and in his own words. His provocative imagery is all here, from the soft watches to the notorious burning giraffe. A friend of the artist for over thirty years, Robert Descharnes is uniquely qualified to analyze Dalí—both the man and the myth.

The authors: **Robert Descharnes** was appointed by Dalí to take charge of the rights to his works. **Gilles Néret** is an art historian, journalist, writer, and museum correspondent, and the editor of TASCHEN's catalogues raisonnés of the works of Monet and Velázquez, as well as the author of *Erotica Universalis.*

HUNDERTWASSER

"The straight line is godless."

Viennese-native Friedrich Stowasser (1928–2000) called himself Hundertwasser Friedensreich Regentag Dunkelbunt. True to the colorful variety of his names, he pursued many activities as a painter, architect and ecologist, and as "one who awakens identities." This presentation of Hundertwasser's work in all of its different facets is guided by the artist's own view of himself and his purpose. And, because his work is virtually inseparable from his personal life and political activity, a vivid portrait of the artist takes shape before the reader's eyes. Excerpts from conversations between the author and the artist lend a sense of immediacy and authenticity to the narration.

The author: **Harry Rand** has published numerous books and essays on 20th century painting and sculpture and is now Senior Curator of Cultural History at the National Museum of American History (Smithsonian Institution).

MAGRITTE

"I don't believe in the unconscious, except when we are asleep."

In the search for the "mystery" that envelops things and organisms, René Magritte (1898–1967) created pictures which, taking everyday reality as their starting point, followed a unique, otherworldly logic. He invented an inimitable pictorial language that he used to question our usual comprehension of reality and art. In this book, Jacques Meuris traces Magritte's artistic development from its beginnings until the end of his life, revealing the originality of this great Belgian Surrealist.

The author: **Jacques Meuris** is a writer, photographer, art critic, and the author of numerous books, catalogue articles and commentaries on modern art, literature and photography. He is Professor Emeritus of the Ecole Supérieure des Arts Visuels (La Cambre, Brussels), a member of the Libre Académie de Belgique and a director of the Association Internationale des Critiques d'Art (AICA).





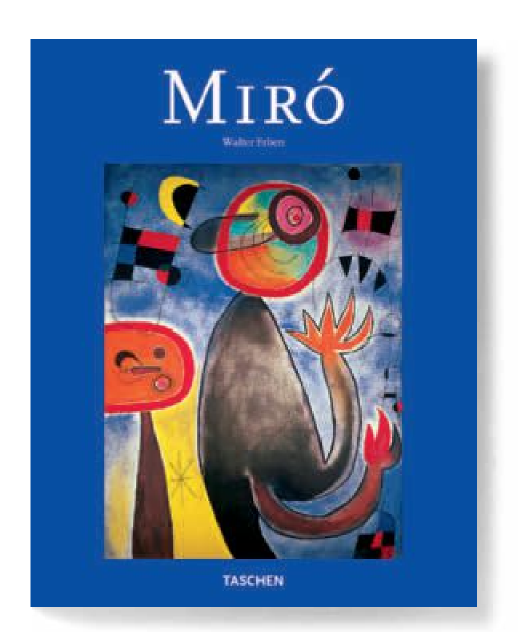








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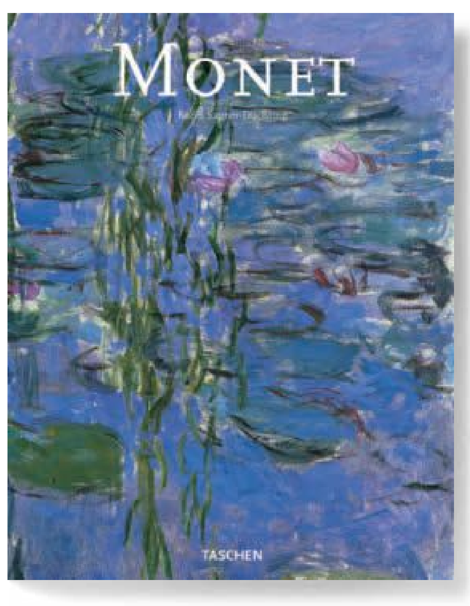


MIRO
Miró, my friend
Fellow painter Walter Erben spent countless hours conversing with his colleague, Joan Miró (1893–1983), at his house in Mallorca in preparation for this book. Over the course of these talks, Miró gave Erben many interesting and invaluable insights into his art, as well as his own interpretations of his most significant works. Thus was born this Miró retrospective, which explores, through texts and images, the life's work of one of the 20th century's most influential painters.

The authors: **Walter Erben** studied painting at the Academy of Art in Düsseldorf, where he studied under Oskar Moll and Paul Klee. Erben taught fine art in Rome and Hagen and authored many successful books on the subject. **Hajo Düchting**, a painter, writer, editor, and art historian, holds professorships in the history of modern art at the Universities of Leipzig and Munich. He has supplemented Erben's text with a chapter on Miró's later life as well as various interpretations of a selected number of works.





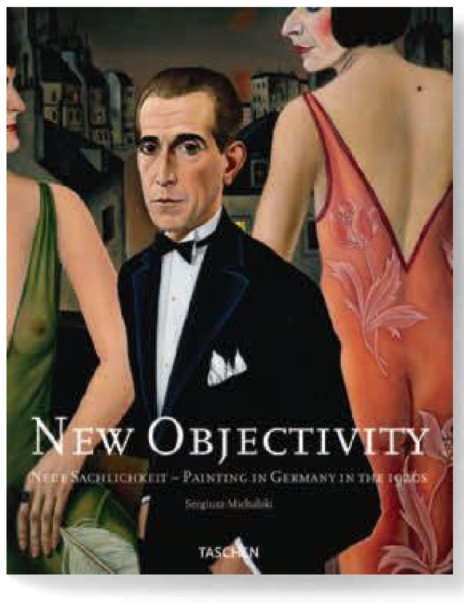


MONET
Strokes of genius
Claude Monet (1840–1926) was both the most typical and the most individual painter associated with the Impressionist movement. His long life and extraordinary work were dedicated to a pictorial exploration of the sensations which reality, and in particular landscape, offer the human eye. Monet's poplars, grain stacks, Rouen Cathedral, and water lily paintings—among the most beloved works of the Impressionist period—were created long before the currents of the contemporary avant-garde and had an inestimable influence on the development of modern art.

The author: **Karin Sagner-Düchting** studied art history, new German literature, and classical archeology at Munich University. She received her doctorate in 1983 with a thesis on Claude Monet's water lily paintings and was academic assistant at the Bayerische Staatsgemäldesammlungen until 1988. Based in Munich, she researches and publishes in the field of 19th-century art.







NEW OBJECTIVITY
Realist trends in German art of the 20s
This book examines one of the most important trends in German art of the 20th century. Between the years 1922 and 1930, Neue Sachlichkeit—the New Objectivity—exerted a decisive influence on the development of art, turning away from the main currents of avant-garde for the first time, to explore new avenues. It thus articulated the cultural ideals of Weimar Germany more precisely than Expressionism or the Bauhaus. In focusing on the society of the 1920s and the objective representation of the world around them, the artists of the New Objectivity offered a visual barometer of the lifestyle of their day, a factor that contributed to the popularity of the movement.

The author: **Sergiusz Michalski** studied art history at Warsaw University, gaining his doctorate with a thesis on Protestant painting. He has published on Mannerist art, French 18th century painting, painting of the 20th century, and art history in general.

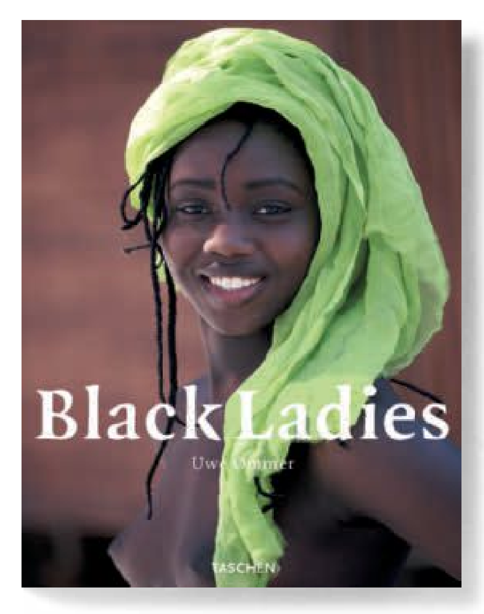




its sleeve ...” —*Modern Painters*, London, on *Leonardo da Vinci*

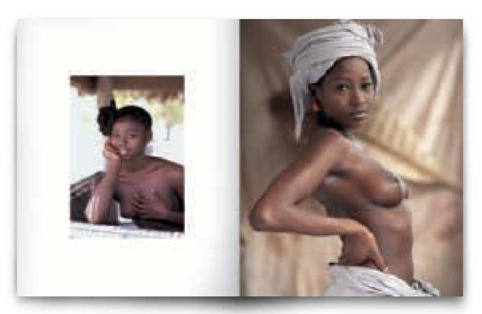
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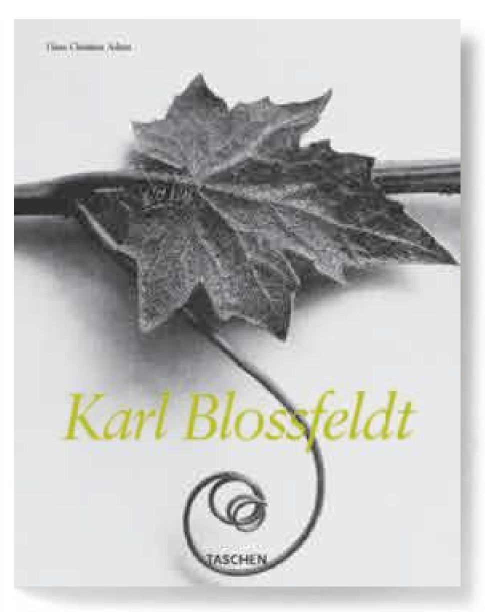


BLACK LADIES
An homage to African goddesses in pictures and verse
Uwe Ommer, a sought-after commercial photographer based in New York and Paris, has made a name for himself with his own uncommissioned works, as this book eloquently attests. For the aesthete Uwe Ommer, the bodies of black women represent the epitome of beauty. His photographs are exactly what they show—no more and no less than an homage to female beauty. And of course that homage is paid in the perfect setting: the stunning landscape of Africa.

The author: **Calixthe Beyala**, born in Cameroon, is one of the leading Francophile African poets. The texts in this book were written especially as a commentary on the photography of Uwe Ommer.





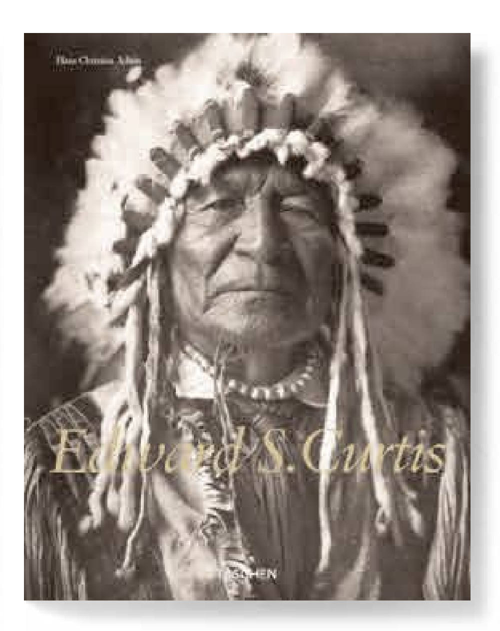


BLOSSFELDT
A fascination for flora
A serious man who earned his living as a teacher, Karl Blossfeldt (1865–1932) seems an unlikely candidate for aesthetic canonization. But his photographs of plants, which he took in the thousands over more than thirty years, reveal a formally rigorous talent whose precision and dedication bridge the nineteenth and twentieth century worlds of image making. Beautifully but starkly composed against plain cardboard backgrounds, Blossfeldt's images, relying on a northern light for their sense of volume, reveal nothing of the man but everything of themselves. They are still-lifes, piercingly final statements on their subject, and have endured owing to their technical brilliance and the ongoing fascination of students and photographers.

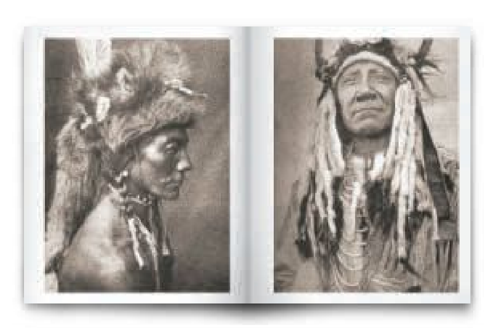
The author: **Hans Christian Adam** has published many articles and various books on photography, including TASCHEN's *Edward S. Curtis: The North American Indian*.







CURTIS
In search of lost time
For over thirty years, photographer Edward Sheriff Curtis (1868–1952) traveled the length and breadth of North America, seeking to record in words and images the traditional life of its vanishing indigenous inhabitants. Like a man possessed, he strove to realize his life's work, which culminated in the publication of his encyclopedia *The North American Indian*. In the end, this monumental work comprised twenty textual volumes and twenty portfolios with over 2000 illustrations. No other photographer has created a larger oeuvre on this theme, and it is Curtis, more than any other, who has crucially molded our conception of Native Americans. This book shows the photographer's most impressive pictures and vividly details his journey through life, which led him not only into the prairies but also into the film studios of Hollywood.
The author: **Hans Christian Adam**





 "Una editorial fabulosa, libros interesantes, de calidad. ¡Increíble!"—Juan Luis Mastache, Spain, on taschen.com





“The Sixties in all its psychedelic glory”

—*Independent Saturday Magazine,* London

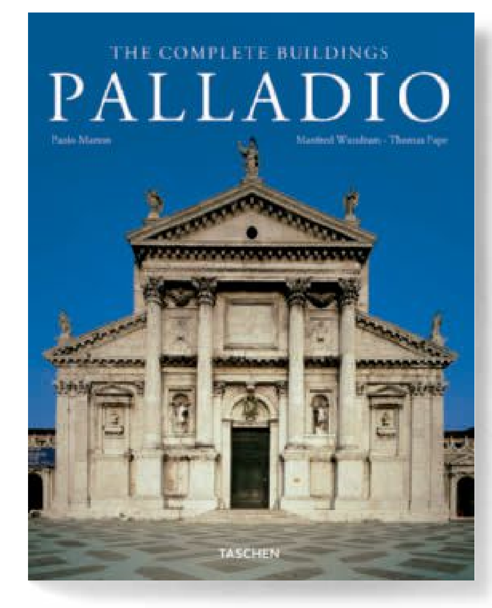






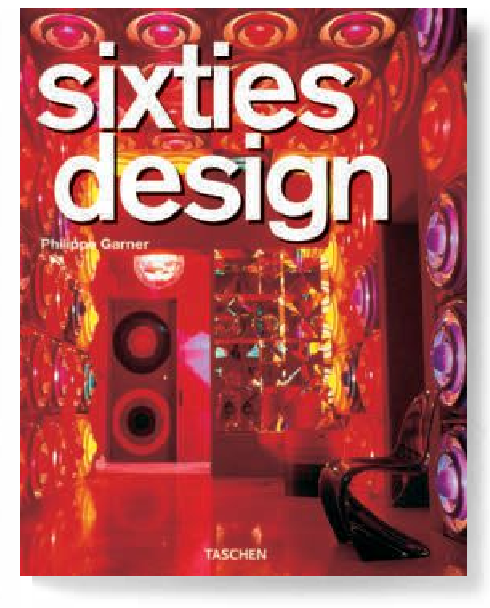






PALLADIO
On the cusp of the Baroque: the architecture of Palladio
No other architect in the history of Western art has had an influence so spontaneous and yet so enduring as Andrea Palladio (1508–1580). He lived in an age that was extremely exciting for the historical development of architecture and his work was an important factor in the evolution from Renaissance to Baroque. This volume offers a thorough introduction to the architecture of Palladio and includes all works that researchers have attributed to him.

The authors: **Manfred Wundram** is professor of medieval and modern art history at the Ruhr University of Bochum. **Thomas Pape** studied art history, history and German literature and philology at the Ruhr University of Bochum. **Paolo Marton** has devoted himself to photography since 1977 and has a number of successful publications to his name.

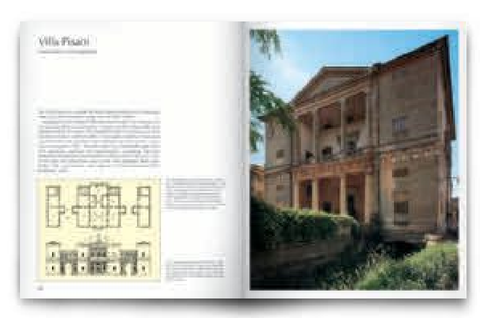


SIXTIES DESIGN
New materials for new shapes
Sixties Design provides a richly illustrated survey of a remarkable decade. The text reviews the period through certain all-important themes—the Modernist continuum, pop culture, space age styles, utopian ambitions and ‘anti-design,’ identifying the impact of new thinking on every area of design. Embracing a wide variety of media, and making connections between domestic and industrial design, graphics, film, fashion, architecture and city planning, the illustrations highlight the best design examples of the decade.

The author: **Philippe Garner** is a Senior Director of Sotheby’s, London. He has published numerous books, including studies of the work of Emile Gallé, Eileen Gray, and Cecil Beaton. His articles, essays and research have appeared in various magazines and journals including *The Connoisseur*, *Eye*, *Harper’s & Queen*, *History of Photography* and *House & Garden*.











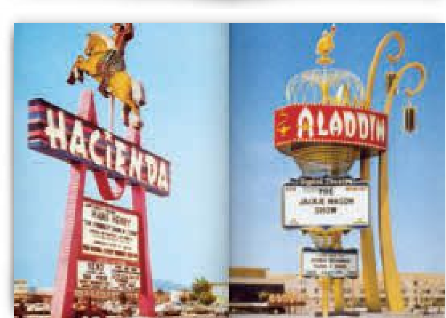

“Cheap, cheerful and full of beautiful images, TASCHEN books have long been references for stylists and photographers.” *—The Face*, London

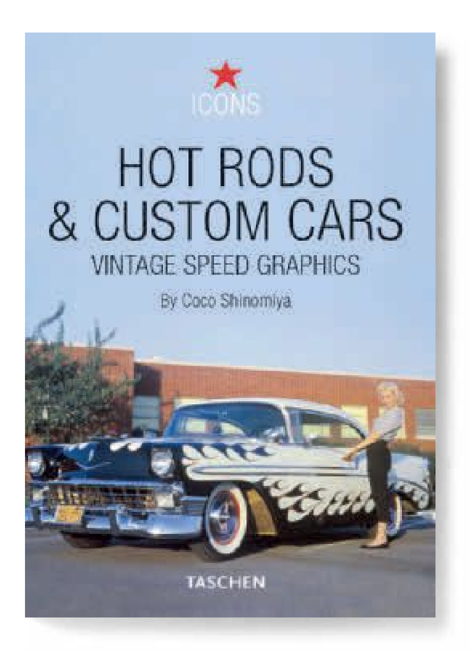


LAS VEGAS
Naughty but nice
Edited by Jim Heimann, text by W.R. Wilkerson III

In the space of a century, Las Vegas went from a dusty frontier town to the booming 24-hour mecca for pleasure-seekers captured in this new TASCHEN title. America's naughtiest town is seen in vintage pictures and ephemera that chronicle all the hot spots, from the Sands and the Strip to the Golden Horseshoe and Glitter Gulch, along with a historical overview of the city's multiple reinventions.







HOT RODS
Vroom vroom: the hottest hot rods in print
Edited by Coco Shinomiya, text by Tony Thacker

Ford's original Model T was the first car to undergo “speed modification,” a hobby that quickly grew into a $60-million aftermarket industry. Steadily picking up speed ever since, the practice of engine and body customization has become one of America's favorite rites of passage. Culled from the garages and toolboxes of hot rod enthusiasts, this collection of rare photos and ephemera is an essential for anyone who dreams of putting the pedal to the metal.

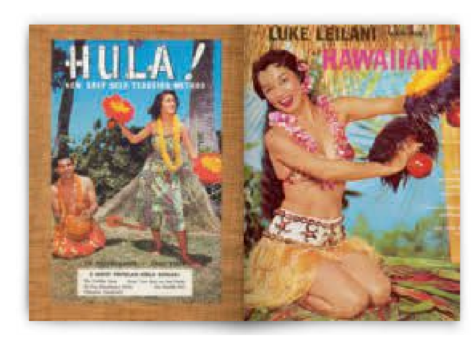






HULA GIRLS
Wonderfully kitschy images pay tribute to the Hula Girl phenomenon
Edited by Jim Heimann

The hula dance, historic, exotic, and romantic, has epitomized the somewhat intangible lure of the tropical Pacific for over two centuries. The idealized Hula Girl—with her ukulele, grass skirt, and curvy figure—evolved into the ultimate symbol of fantasy to lure tourists to Hawaii. This collection of unique vintage images will transport you to the islands in no time.

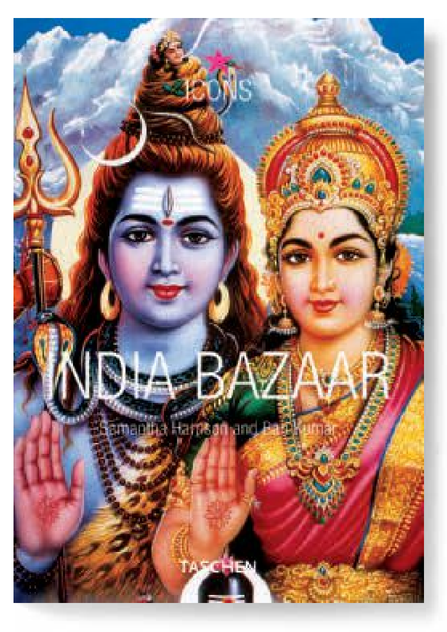




 “These seductive little books have slick production values, excellent illustrations, and smart

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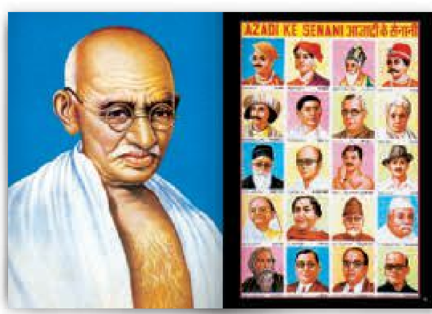
"It's visual feat of truly weird and wonderful objects from around the world."
—Sunday Express, London, on *Extra/Ordinary Objects*

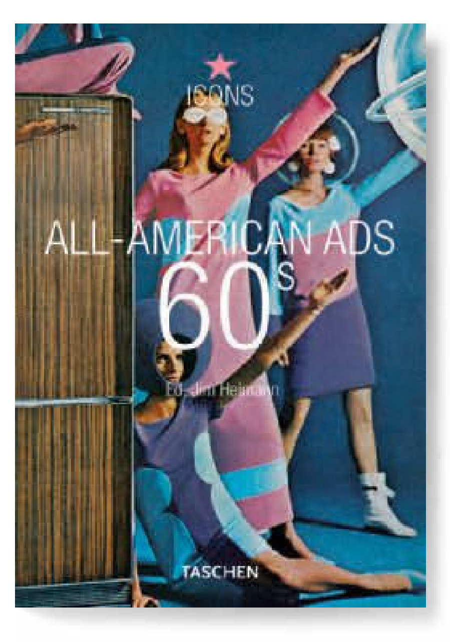


INDIA BAZAAR
A wacky, multi-hued collection of Indian calendar art
Edited by Samantha Harrison, Bari Kumar, text by Kajri Jain

Found throughout India on posters, packaging, advertisements, and calendars, these colorful graphics and prints depict India's vernacular culture through secular, religious, and even political scenes. This rich and surprising array of images has brought the likes of Krishna and Kali, Mahatma Gandhi, and Baba Deep Singh to the homes, classrooms, and shrines of people across India. Now TASCHEN brings them to you!







ALL-AMERICAN ADS OF THE 60s
Ads from the space age
Edited by Jim Heimann

The mood of advertising in the 60s was cheerful, optimistic, and at times, revolutionary. This nostalgic and diverse collection of print ads explores the wide, wonderful world of 60s Americana.

"The ads themselves, besides being graphically stunning, are as eloquent about mid-century Americans as any eyewitness report."
—The Wall Street Journal, New York







EXTRA/ORDINARY OBJECTS II
Diversity is good
Edited by *Colors* magazine

Part II of our Extra/Ordinary Objects collection brings you more wonderful and absurd "everyday" products from all over the world, proving that if taken out of context, the trinkets, tools, gadgets, and objects that most of us take for granted are really not so ordinary after all.

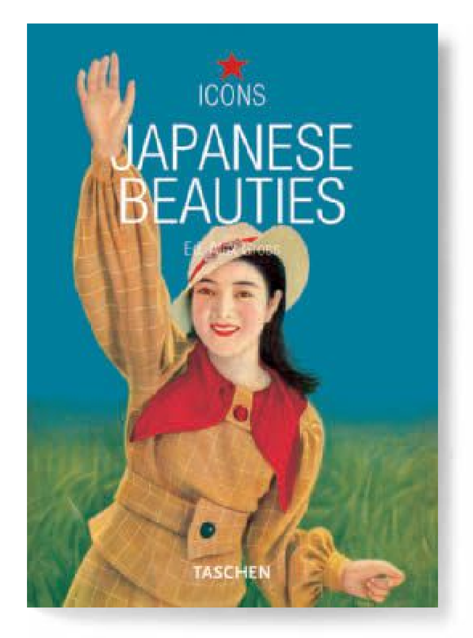


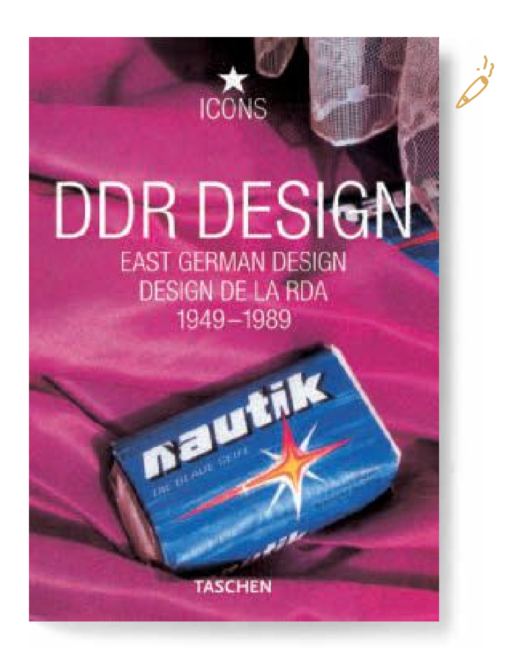


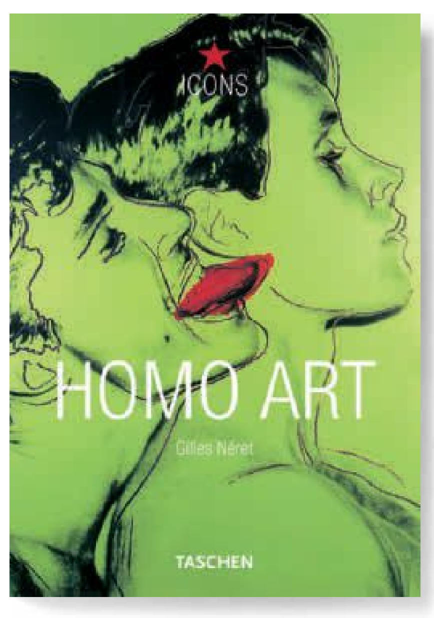
texts. Each one is a fast-food, high-energy fix on the topic at hand." *—The New York Times Book Review,* New York, on the ICONS series

"A huge pictorial punch in tiny packages."

—*New York Magazine,* New York, on the Icons series







JAPANESE BEAUTIES
Geisha goddesses and more. Archetypal women in Japanese art and advertising from 1900–1970
Text by Alex Gross

Representing the Japanese ideal of beauty, the women featured in these colorful illustrations and photographs beam with reassuring smiles and glowing complexions. Though haircuts and clothing styles changed through the years, the women's faces have retained the same familiar features Japanese society has come to know and love.

DDR DESIGN
Everyday relics from the GDR
Introduction by Ralf E. Ulrich

This eccentric collection of goods features East German consumer products daringly acquired before the Wall was broken down. From foodstuffs to household appliances, East German packaging and product design—sober yet slightly kitschy—reveals a little-known side of German popular history.

HOMO ART
A stimulating selection of homoerotic art
Text by Gilles Néret

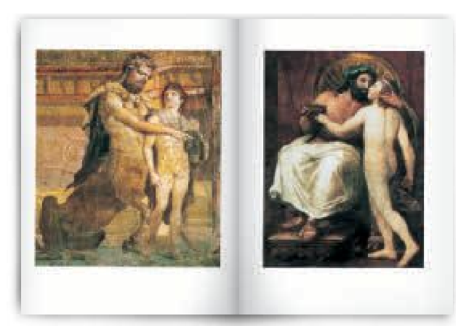
From phallic statues and racy antique urns to homoerotic etchings and orgiastic paintings, the pieces portrayed in this eclectic collection of images pay homage to men—and men on men—via a very special voyage through the history of art.

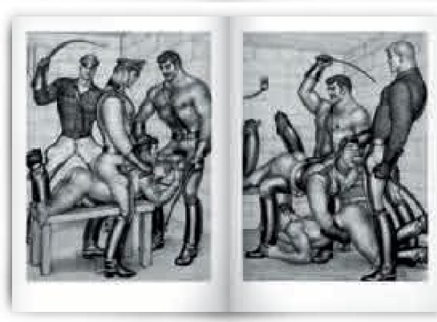








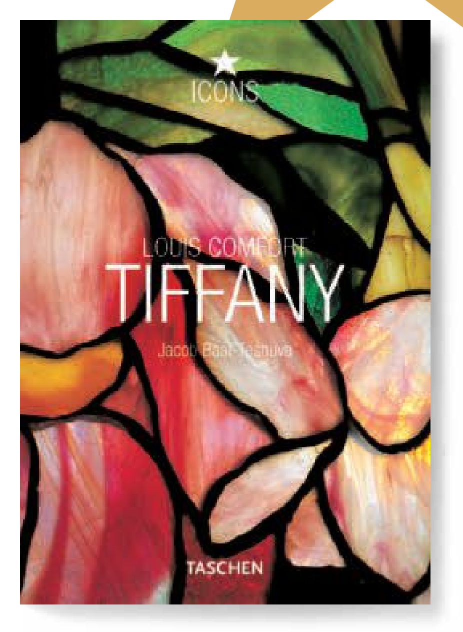




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—*Le Monde,* Paris, on the ICONS series

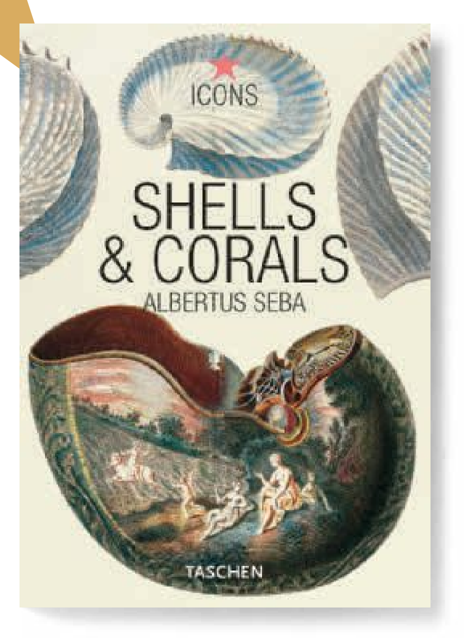


TIFFANY
Tiffany's magical stained glass lamps and vases
Text by Jacob Baal-Teshuva

Louis Comfort Tiffany (1848–1933) was one of the most original and influential designers and America's leading proponent of Art Nouveau. Tiffany Studios, founded in 1889, were well known for their use of sensuous, organic, and floral forms. This book features Tiffany's most beautiful stained glass vases and lamps, whose distinctive designs and iridescent, haunting colors have made them extremely popular and sought-after the world over.







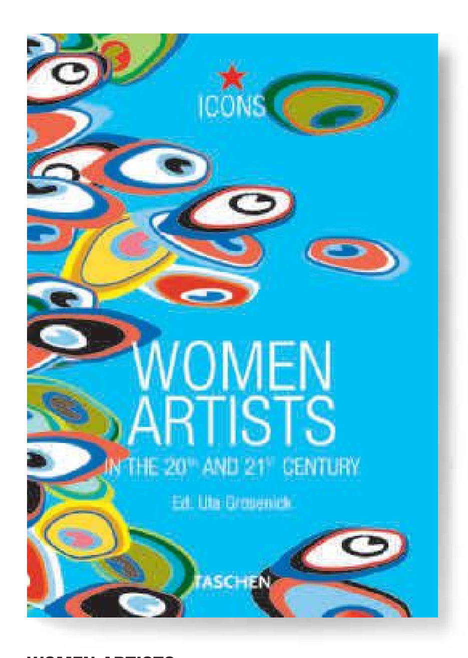
SEBA SHELLS AND CORALS
Ocean's gems
Text by Irmgard Müsch and Rainer Willmann

Seba's *Cabinet of Curiosities* is one of the 18th century's greatest natural history achievements and remains one of the most prized natural history books of all time. This excerpt presents highlights from the breathtaking shells and corals section of the four-volume catalog published by Amsterdam-based pharmacist Albertus Seba (1665–1736).

Also available: SEBA BUTTERFLIES







WOMEN ARTISTS
It's a women's world
Edited by Uta Grosenick

Many of the century's greatest artistic talents grace the pages of this tome, each artist represented by two pages of illustrations and photographs covering the various phases of her life and work, including biographical portraits and text. Presented in alphabetical order by artist, *Women Artists* is an indispensable reference guide and a joy to flip through.

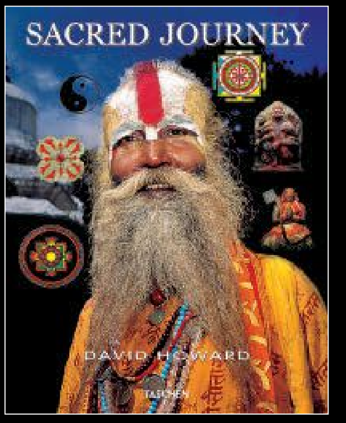




and uniqueness from East Germany." —*Mono Magazine,* Tokyo, on *DDR Design*

Destination: Nirvana

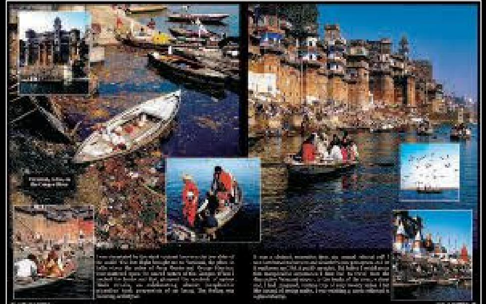
Holy life in India and Nepal



"Refusing all food, one of the Babas only drinks milk. While perpetually smoking ganja, some dangle 150-pound rocks from their penises and escape physical pain by controlling their minds."

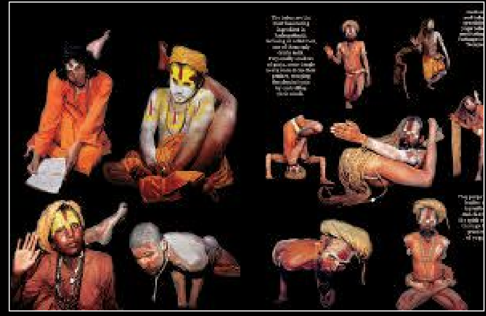
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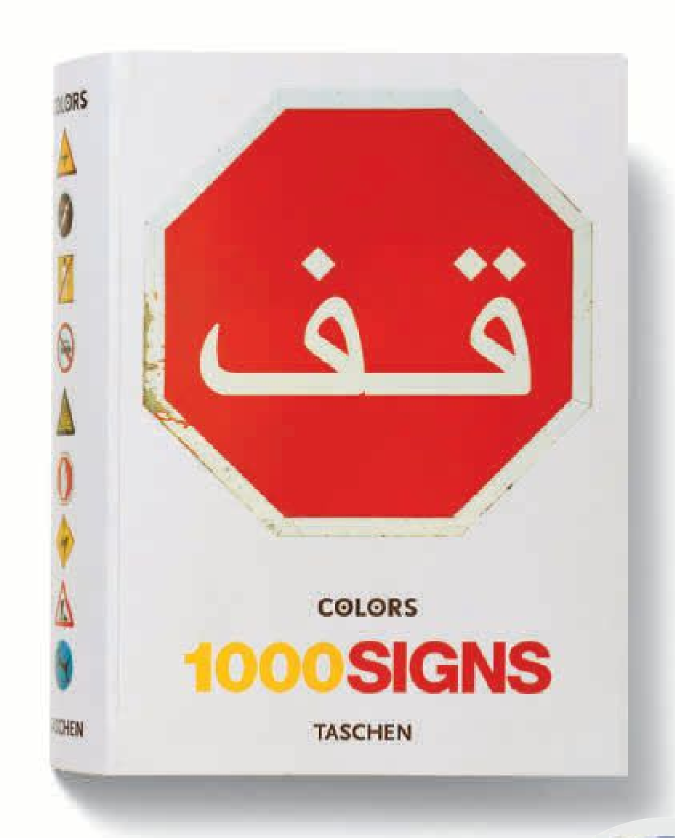




Who are all these bearded men smiling at the camera, their faces painted with vivid colors and their bodies emaciated? They are babas, sadhus, yogis, and gurus — the holy men of India and Nepal. There are four to five million of these ascetics, seeking enlightenment, or a "higher reality," via extreme, self-imposed, physical and mental deprivation. Fascinated by their wisdom, David Howard traveled from the Ganges in India to the Himalayan Mountains in Nepal to photograph them and learn more about their culture. The result of his quest is *Sacred Journey*, a book that focuses on the Hindu and Buddhist life and rituals. Through stunning, vibrant portraits and colorful descriptions, Howard imparts the basic tenets and practices of the two religions, as well as the more extreme rites performed by the many holy people he encountered. Pictured are the men, women, and children of India and Nepal, as well as their shrines, jewelry, costumes, statues, and masks. From cremation to marriage, Howard has documented all of the most important rituals. "Enormous differences seem to vanish when we focus on a higher reality," he writes. "Indeed, it is the very differences in our cultures that ensure we are really human beings, uniquely incarnate in the world and within time. These differences require an open mind, and an open heart, to understand and accept, but in so doing, we can overcome the intolerance that plagues our modern world."

The author: **David Howard** has been described in the *New York Village Voice* as "an experimental photographer of amazing ability." His work has been widely published and shown in galleries and museums around the world. In the 1980s he produced the PBS television series "Art Seen" featuring studio tours and interviews with artists such as Christo, Keith Haring, and Nam June Paik. Howard began traveling to Southeast Asia during the early 90s on various photo and video assignments and has been returning ever since. *The Last Filipino Head Hunters* (2001), a book about the vanishing lifestyle of the native headhunting tribes, and *Sacred Journey* represent two of Howard's many photographic projects.

Stop! No parking! Men at work! Animals crossing!



This book features an amusing collection of signs from around the world. Divided into chapters by type (animals, men, stop, danger, weapons, transport, children, toilets, work, "no!", etc.), the signs demonstrate how different cultures portray the icons familiar to us all. The diverse selection of photographs is accompanied by texts describing the cultural and social significance of signs. You may even learn things from this book that could save your life the next time you travel!













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That Faulpelz family feeling!

Faulpelzfest January 29 – February 1, 2004, Los Angeles


Faulpelz in *Architecture Now! Vol. II*, page 131

For over a year TASCHEN has advertised its "Find Faulpelz" contest. The objective: to find the anonymous TASCHEN editor (affectionately nicknamed Faulpelz) hiding in the pages of our books and catalogs. In December of 2003, thousands of correct entries had been received and eight winners from around the world were notified that they had won $1000 plus a mysterious trip to Los Angeles.

Faulpelzfest 2004 winners were treated to a private tour by Faulpelz, himself, from the La Brea Tar Pits to Mulholland Drive … XXL bottles of Hite beer at Korean BBQ joints to magnums of champagne at the new TASCHEN Store … a stroll down the bohemian Venice Boardwalk to an early-morning shopping trip at the local flea market. City Hall gave our winners an official welcome in a very special ceremony, and the prodigiously inked winner from South Africa really caught Faulpelz fever with her very own Faulpelz tattoo!

"This was a dream trip! I never thought I could get Faulpelz fever. But I did!" —Brigitte Bartells


Faulpelz in *Motel Fetish*, page 256



Above: *The official TASCHEN welcome began at our new store in Beverly Hills with star authors Julius Shulman, William Claxton and Sven Kirsten. A case of champagne got the Faulpelzfesters shopping and, miraculously, sales doubled for the day!*
And the winners are … Brigitte Bartels, Holland. Lou Ceccoli, United States. Nicola Murray, South Africa. Timo Salli, Finland. Sinisa Span, Croatia. Ludo Verscuren, Belgium. Plus, honorary winners from TASCHEN Cologne: Rolf & Margareta Bürgel

Below: *Faulpelzfest made it possible to meet Benedikt Taschen and legendary people like Julius Shulman; to have fabulous lunches and dinners in style; to see famous movie locations and architectural gems; to make lemon-drop martinis my new favorite drink; to get me into City Hall for a very offical welcome from the City of L.A. … I was speechless! The whole trip felt like being in a movie. —Brigitte Bartels*

 "When I grow up, I want to work at TASCHEN." —Brandi Supratanapongse, United States, on taschen.com

"I can't believe a little stamp on a postcard would make such a big impact upon my life!" —Lou Ceccoli



Faulpelz forever
How could I forget the Faulpelz tattoo! Truly insane news when I got the green light from Benedikt to sponsor it! When I hit it as a calendar girl, TASCHEN, you are with me all the way. —Nicola Murray
PULL QUOTE: "Man, you made my week. That was killer." —Tattoo artist Gabriel of Funny Farm Tattoo Parlor after finishing his Faulpelz tattoo on Nicola's ankle

To all my Faulpelzfest friends:

When I entered this simple little contest I had no idea it would have such a profound effect on me. Find Faulpelz. Not too hard to do, but who is Faulpelz? Well, he's quite a bit, and let me see if I can explain to you what it means to me.

I have long been enamored with TASCHEN's books. There is something unique that sets them apart. Be it Kern or Newton, Giger or Heimann; there is a sweetness to the eye! A quality of touch and texture and smell. A certain something ...

Faulpelzfest begins with the arrival of Jim Heimann. He is Faulpelz! I finally meet the man whose enigmatic appearance peppers some of the recent TASCHEN titles. They tell me Faulpelz means "lazy-head" in German, a title Benedikt Taschen has lovingly bestowed upon Jim, a man I soon learn is anything but lazy.

Our Friday night adventure takes Faulpelzfest to new limits. First, we join the gorgeous Dian Hanson at Hollywood Thai. She is keeping the erotic flare alive at TASCHEN and for that I thank her. Throughout dinner she and I discuss her up-and-coming projects. I give her my thoughts and opinions. How cool is that! Maybe next time we'll get to go to the Hustler store or check out her complete Jaybird collection together.



BORING! BOR-ING!!! Everything's so bloody boring and slow after L.A.! Every night I'm dreaming of it, but in L.A. I was doing it with my eyes wide open. The friendliness, attention and care of our TASCHEN hosts made us feel like royals—as if the city is there exclusively for our pleasure. —Sinisa Span

Dinner gets crazy with the arrival of Benedikt Taschen, the man who started all this from a little comic book shop. Rumor is this is one of his favorite restaurants. Soon he takes to song with an impromptu karaoke of "Country Road" along with Faulpelz. I'm most impressed. He's not a bad singer! I find him to be both warm and enigmatic, shy and powerful. I get a photo of us together.

There are so many people to thank, but mostly, thanks to Jim, now and forever Faulpelz, an amazing author, artist, father, and tour guide. You couldn't have done it better! Thanks so much for everything! And thanks to Benedikt, The Master! I am more than grateful to you for this experience. Faulpelzfest clearly exceeded all my expectations. Now I have an insight into an amazing publishing company only shared by a few, and for that I thank you!

After four jam-packed days around the city, it was very hard to say goodbye to my new friends at TASCHEN. I hope to see you again one day, be it in L.A., here on the east coast, or in Amsterdam or Köln. I encourage you to continue to challenge your readers with finding Faulpelz in the future, and maybe one day there will be a large gathering of all Find Faulpelz winners. I can't believe a little stamp on a postcard would make such a big impact upon my life! Thanks for picking me!

Being selected as a winner for Faulpelzfest has allowed me a look into a new world of pure art. I still can't believe it was only four days. I have experienced whole new rhythms of life. My journey along with Nicola, Brigitte, Ludo, Timo, Sinisa, Rolf & Margareta has ended, but our family of Faulpelz has just begun.

With love,
Lou Ceccoli, Yardley, PA
Written February 4, 2004 on his second vodka martini (extra-dry, one olive) of the night

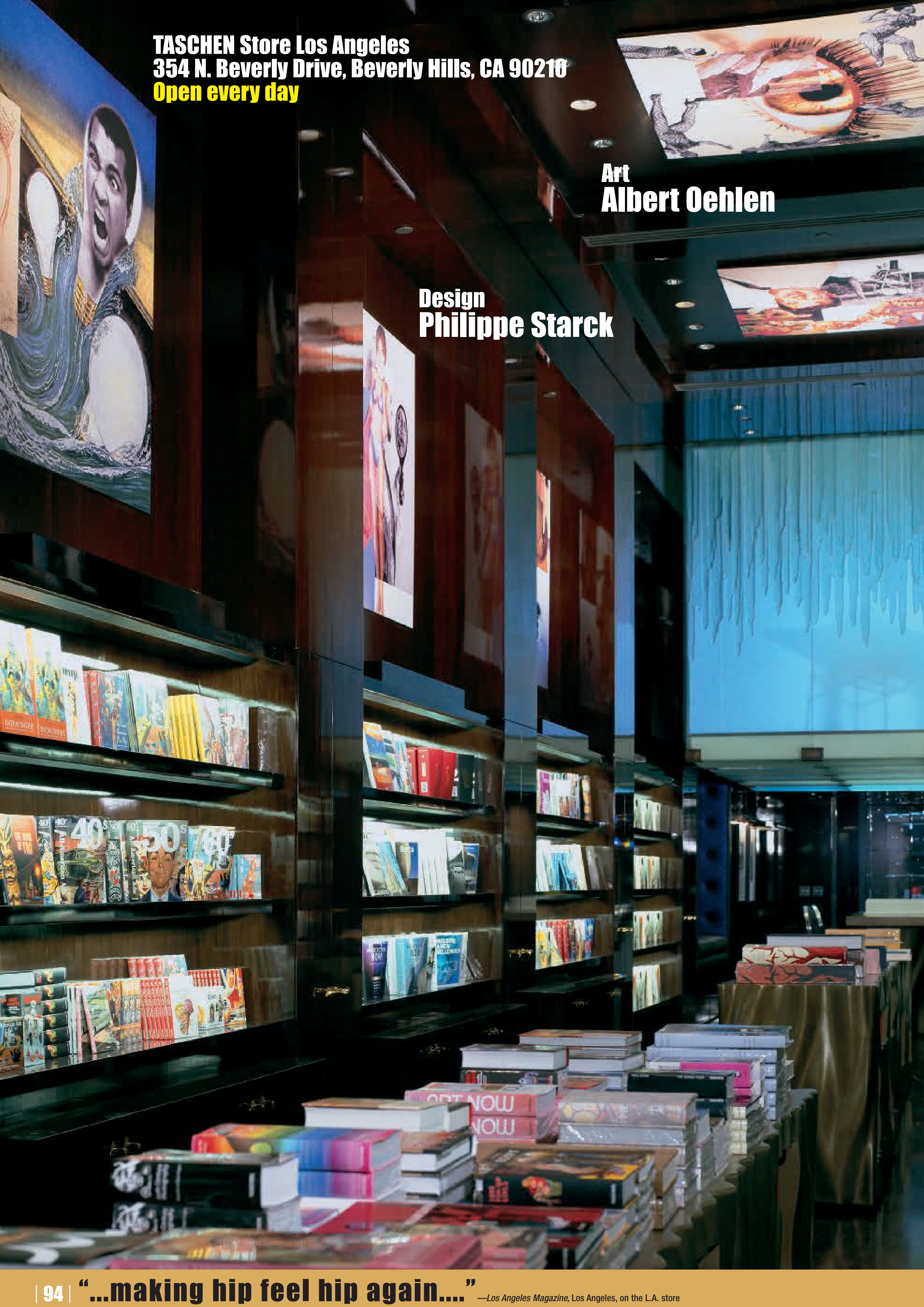


The City of Angels opened its arms to our winners, with an official welcome and presentation at City Hall from Council member Tom LaBonge. Visiting school children, security guards, even Tom, couldn't get enough of that lovable Faulpelz visage!



Most memorable are the people that I now consider my family: my fellow Faulpelzers. What a great bunch of people collectively thrown together from all parts of the world. From day one, we all shared a common bond through our passion for TASCHEN and hope to continue our friendships throughout the years to come. —Nicola Murray

"ESTOY LOCO POR USTEDES, NO DEJO DE COMPRAR TASCHEN!!! TODO ES BUENO!!!! LOS AMO, ME PERTENECEN." —Jose Miguel, Chile, on taschen.com



"...making hip feel hip again...." —*Los Angeles Magazine,* Los Angeles, on the L.A. store

The Sistine Chapel of the 21st Century



Albert Oehlen
Photo: Helmut Newton, 1999

Albert Oehlen: Auge, *2003*

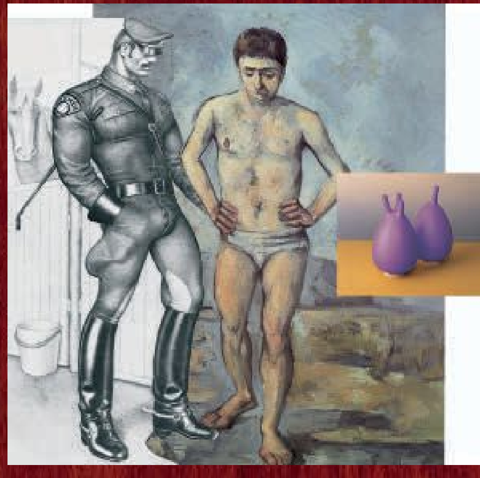
"The store is a luxe version of a wood-paneled library from old Europe." —*New York Times*, New York, on the L.A. store

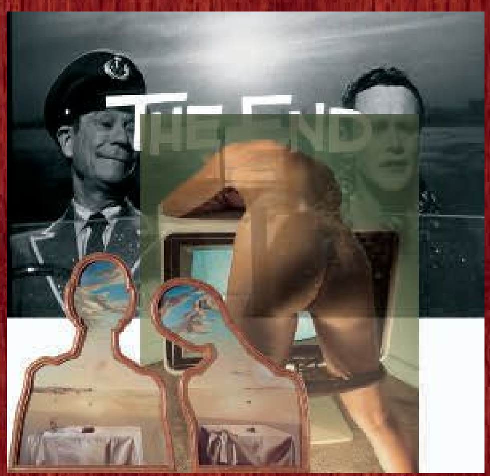
Who is smarter than Faulpelz?

IT'S SCHLAUPELZ!

To test your knowledge on TASCHEN and compete for a fabulous prize, try to see if you can decode the computer-generated works created by Albert Oehlen for our Los Angeles store. Each of Oehlen's 20 works (shown here and on display both at the LA store and at www.taschen.com) contains motifs inspired by specific TASCHEN books. Whoever can correctly associate the most works with the books that inspired them will win a week's trip to LA for two! (In the case of a tie, the Faulpelz-Los will decide). Choose wisely: for each wrong answer we will subtract one point from your total!

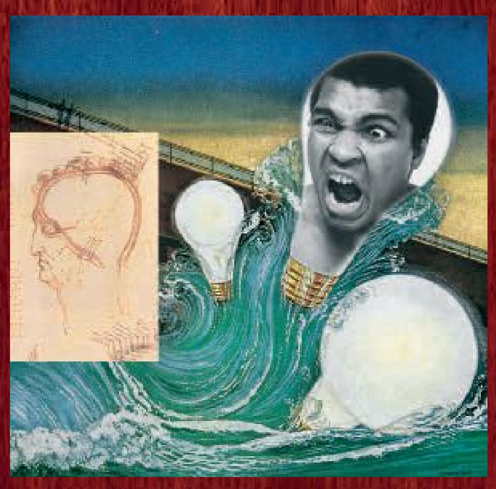
The deadline for all entries is September 30, 2004. You can enter by postal mail (TASCHEN GmbH, Hohenzollernring 53, D–50672 Köln) or e-mail (contest@taschen.com).
Please remember: our judges' decision is final and TASCHEN employees are, of course, not eligible.

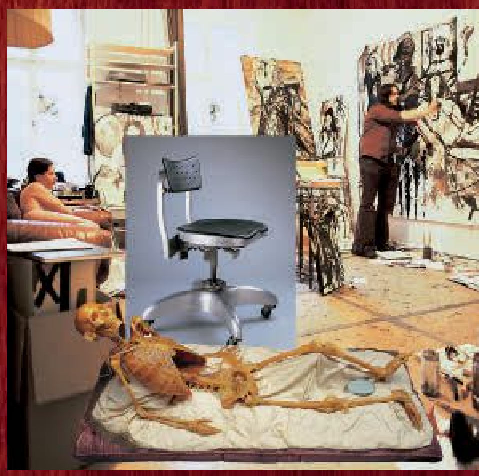


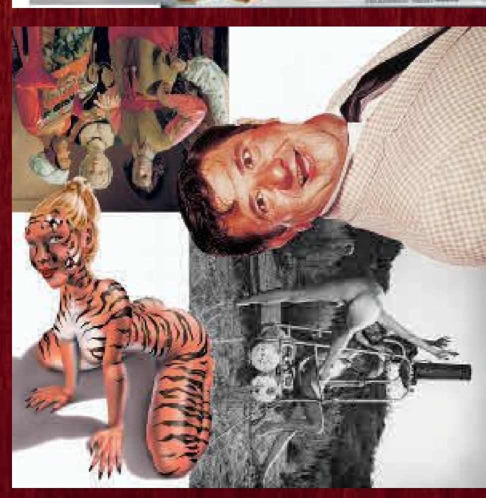




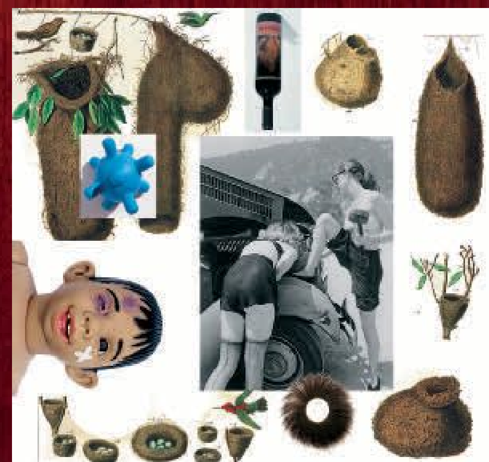




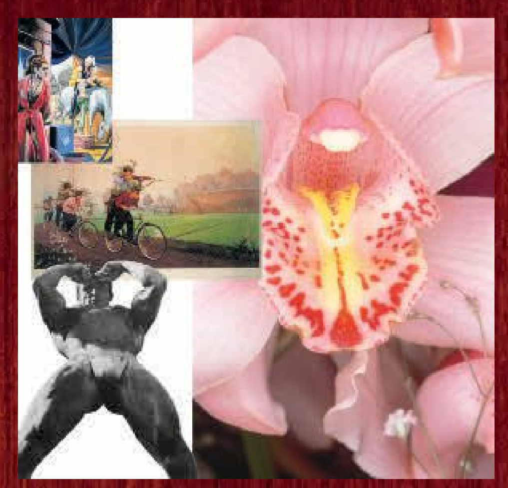


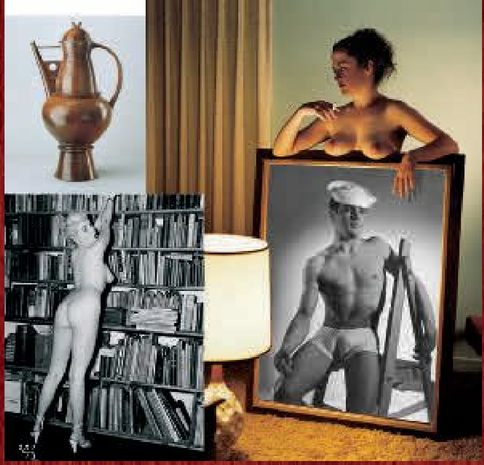


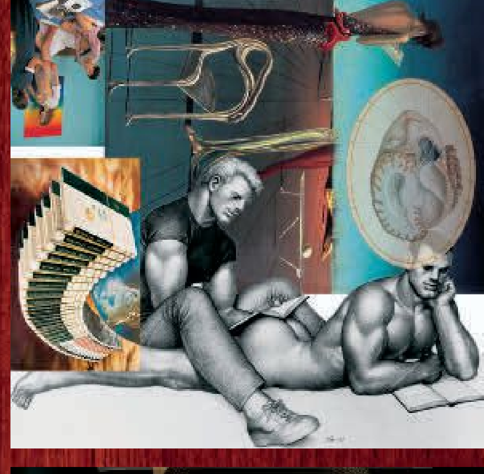




 "I own several books on several themes and each one has its own «Taschen style» : each one is a wonderfull journey

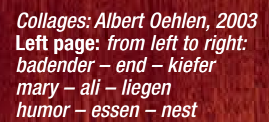






"I love Taschen. He invented completely democratic publishing," says Philippe Starck. "For me, Taschen is political." The designer of TASCHEN's flagship U.S. store has created a uniquely Starck space: glossy walnut wood, cast bronze, purple mirrors, golden leather and one-of-a-kind handmade glass walls set the store apart from any other bookstore in history. Artist Albert Oehlen has created 20 computer-generated collages for the walls and ceiling, inspired by the wide selection of TASCHEN books.
This new venture brings the company's flair to the number one book-buying market in the country: Los Angeles. In addition to selling our own books, the store launched the Passion Beyond TASCHEN program. Every month we will invite personalities who have inspired us to tell us what inspires them. TOP TEN LISTS of their all-time favorite books will be on display and available for sale in the store.

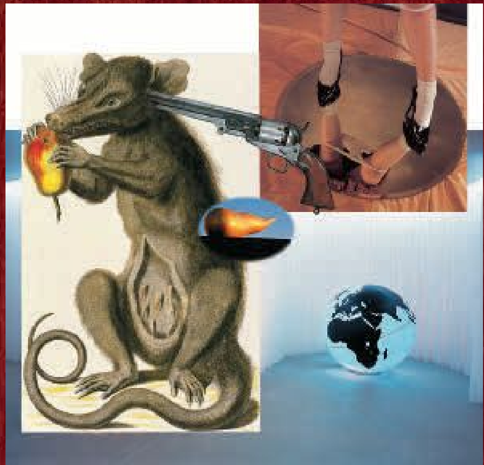
The TASCHEN Store opened for business Tuesday, 18th November at 354 N. Beverly Drive in Beverly Hills. A sneak preview for TASCHEN VIPs took place the evening of 17th November.
"It's the Sistine Chapel of the 21st century," Benedikt Taschen declares, "not a cold fashion boutique but a place where people like to stay, and—hopefully—buy some books."

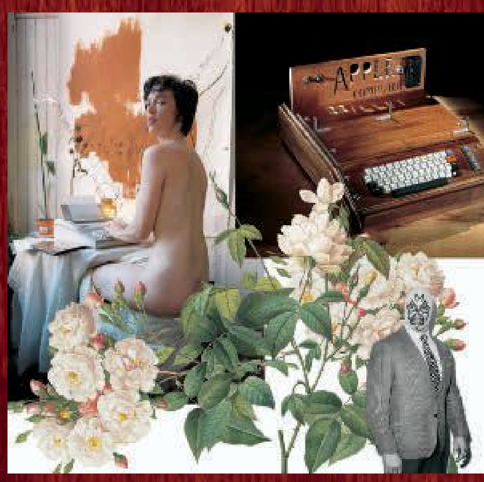


Collages: Albert Oehlen, 2003
Left page: *from left to right:*
badender – end – kiefer
mary – ali – liegen
humor – essen – nest

This page: *from left to right:*
fahrradchinesen – sammeln – lesen
wohnen
beutelratte – schreiben – beine
3d – scheibe – bad



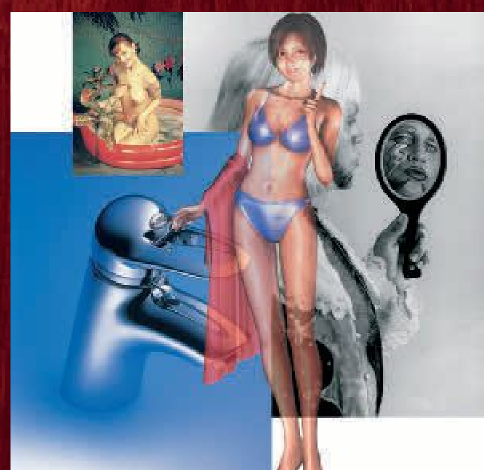












to a new destination. keep on making us travelling and dreaming like this with such cool items." —Frédéric Claquin, France, on taschen.com

Architecture

Peter Gössel / goessel@aol.com
Philip Jodidio / pj002@dial.oleane.com





New!

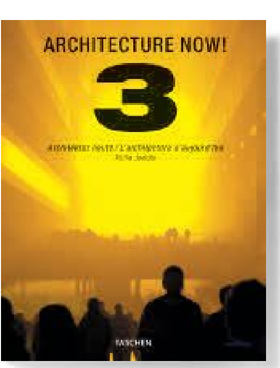
TADAO ANDO. COMPLETE WORKS
Philip Jodidio / Hardcover, **XXL-format:** 30.8 x 39 cm (12.1 x 15.3 in.), 504 pp.
€ 99.99 / $ 99.99 / £ 69.99 / ¥ 15.000

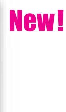


ARCHITECTURE NOW!
Philip Jodidio / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



ARCHITECTURE NOW! VOL. II
Philip Jodidio / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
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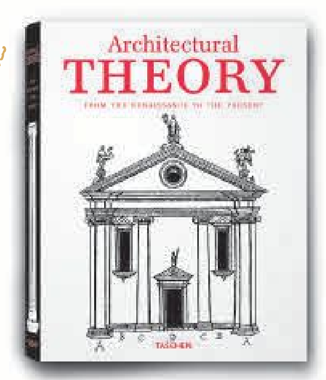


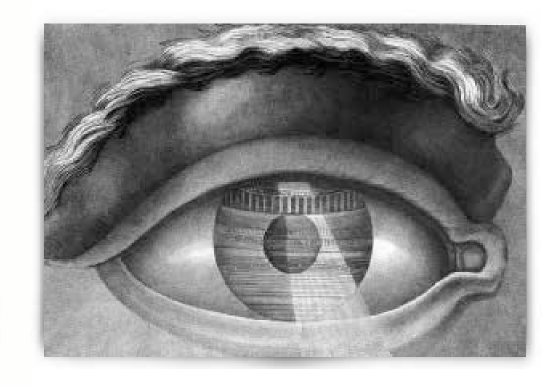
New!

ARCHITECTURE NOW! VOL. III
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—*TIME OUT,* London, on *Architecture Now Vol. 2*

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ARCHITECTURAL THEORY
Bernd Evers, Christof Thoenes / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 848 pp.
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New!

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THE GRAND TOUR. TRAVELLING THE WORLD WITH AN ARCHITECT'S EYE
Harry Seidler / Ed. Peter Gössel / Flexicover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 704 pp.
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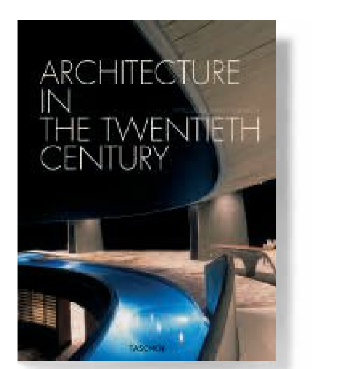


"… —and what is more, a perfect gift for future architecture students."
—*Der Standard,* Vienna, on *Grand Tour*

 "Keep going with those orgasmic books you guys publish, I love

Architecture

Peter Gössel / goessel@aol.com
Philip Jodidio / pj002@dial.oleane.com



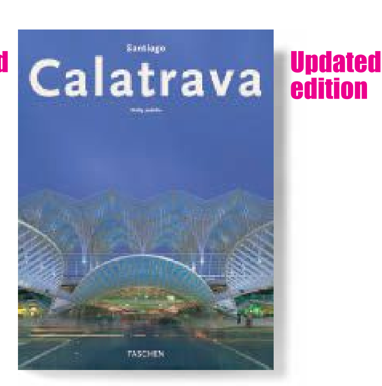
ARCHITECTURE IN THE TWENTIETH CENTURY
Peter Gössel, Gabriele Leuthäuser / Flexi-cover, format: 19.6 x 25.8 cm (7.7 x 10.1 in.), 448 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900

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Magdalena Droste / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 256 pp.
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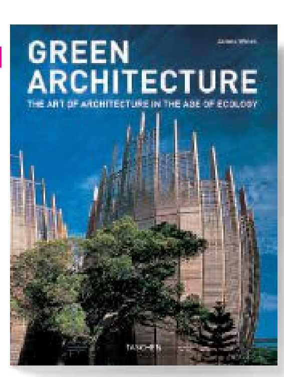
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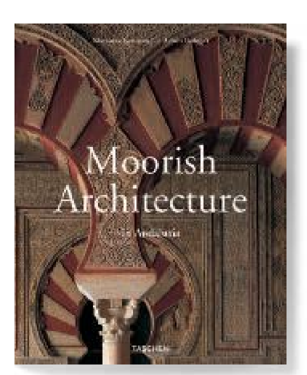


Updated edition

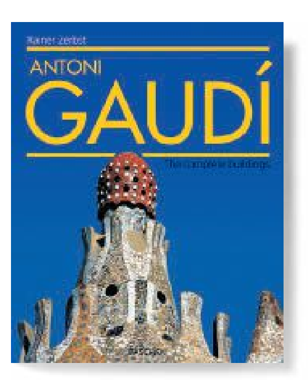
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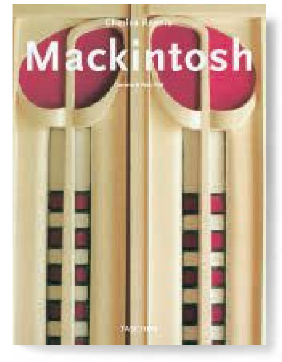
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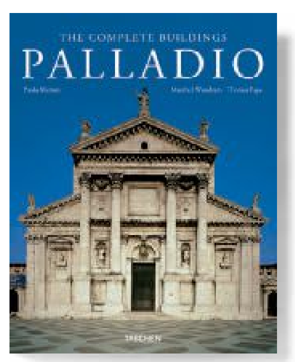
MOORISH ARCHITECTURE
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New!

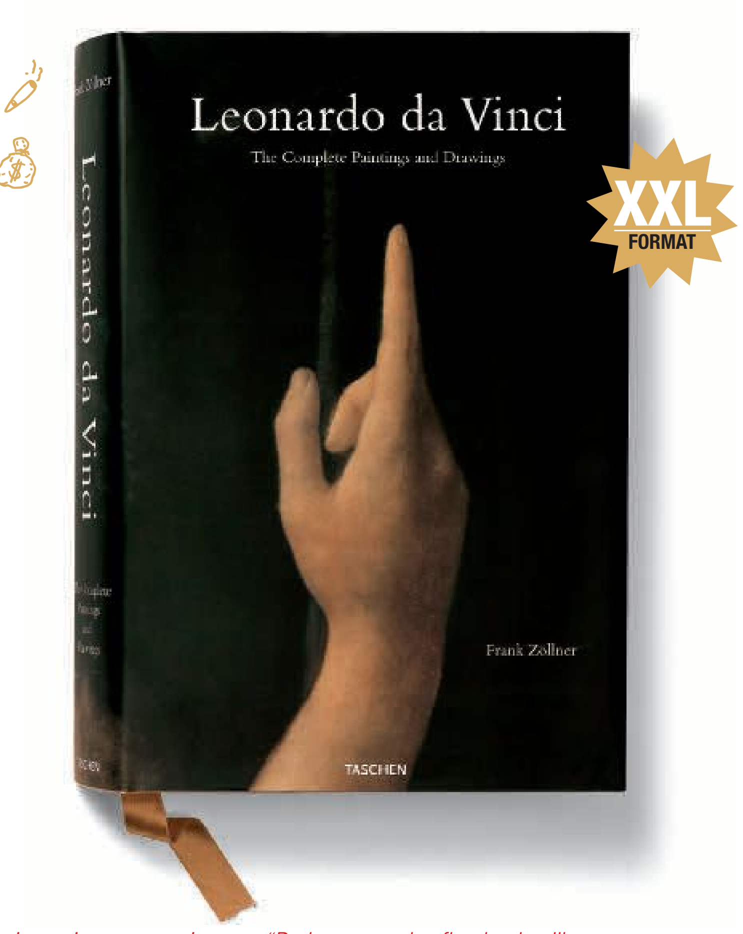
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—Dmitri S. Merezhkovsky, 1901



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"Perhaps one day fine books, like museums, will be equipped with light beams and alarm systems. The curiosity of anyone getting too close to a page in their desire to examine a detail would then be rewarded in the same unpleasant way as in the Louvre. TASCHEN's books are gradually acquiring the character of precious objects worthy of protection, though their purpose is quite different."
—Frankfurter Rundschau, Frankfurt am Main

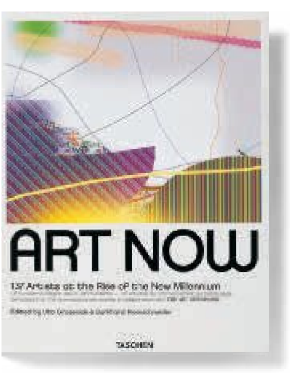




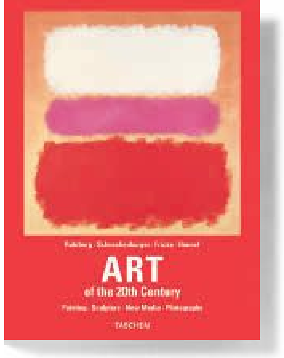
 "Näher kann man dem Werk Leonardo Da Vincis auf legalem



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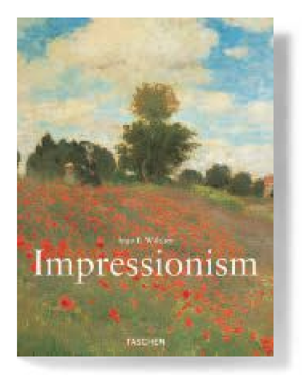


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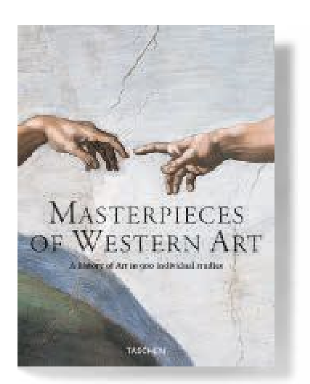


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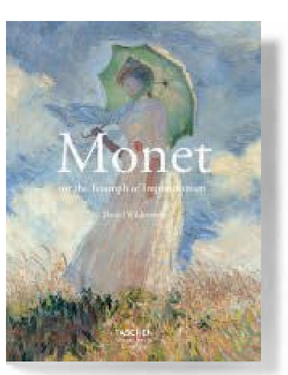
"…the definitive introduction to the scope and range of Picasso's work." —*The Times*, London, on *Picasso*



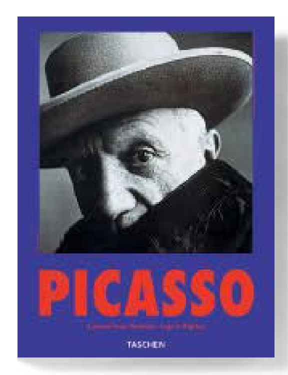
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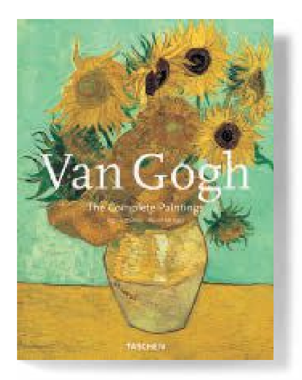
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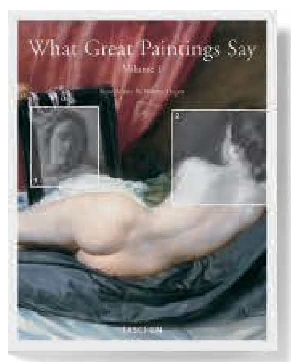
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Daniel Wildenstein / Ed. Gilles Néret / Flexi-cover, format: 19.6 x 25.8 cm (7.7 x 10.1 in.), 480 pp.
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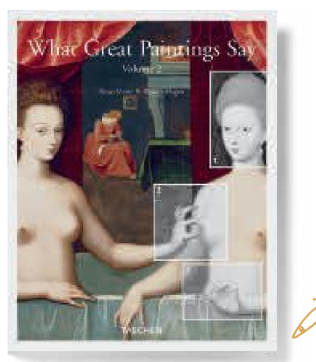
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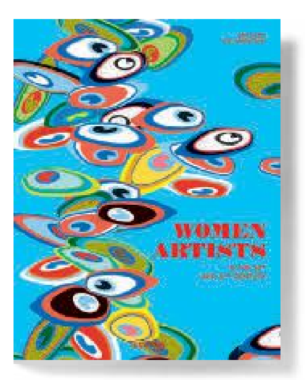
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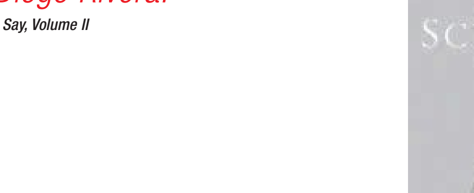
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"Not just a ravishing grand tour, but a set of incisive essays on landmarks from Bayeux tapestry to Diego Rivera."
—*The Independent*, London, on *What Great Paintings Say, Volume II*

"An essential reference book, Art Now *is a must-have!"*
—*Kultureflash*, London, on *Art Now*

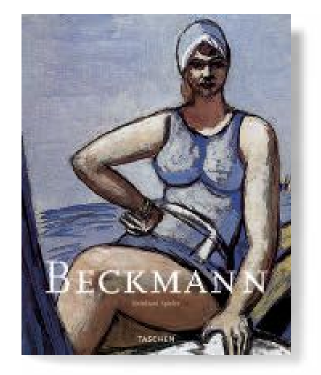


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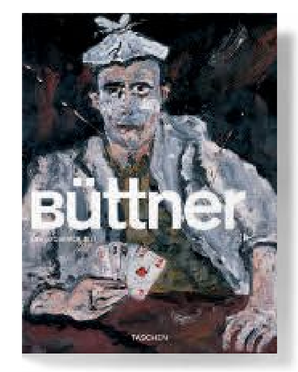
Weg nicht kommen." —*Financial Times Deutschland*, Hamburg, on *Leonardo da Vinci*



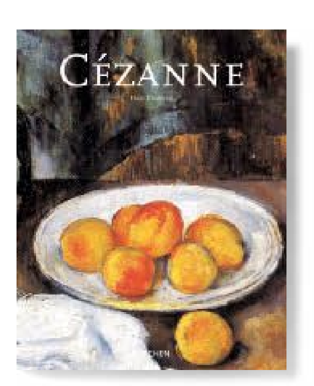
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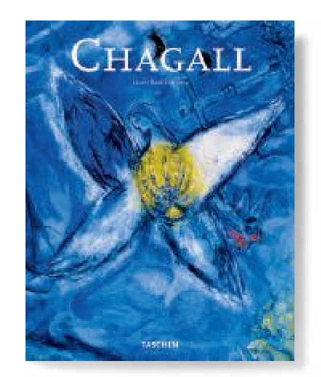
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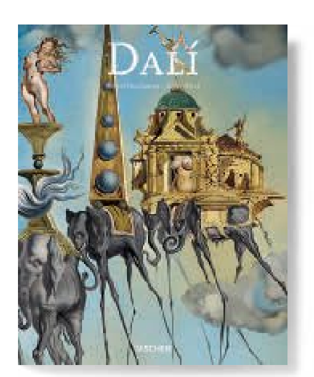
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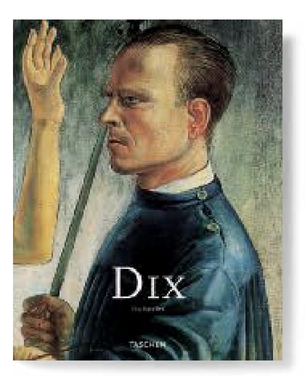
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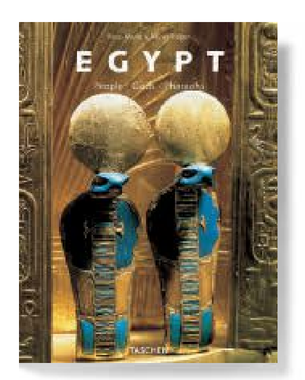
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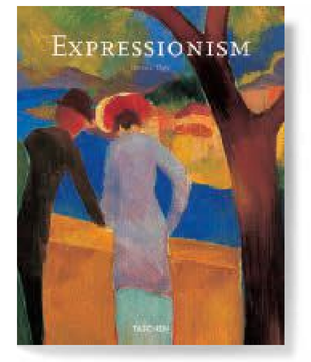
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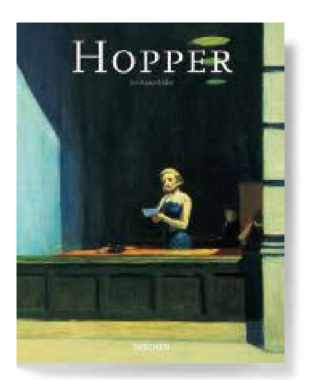
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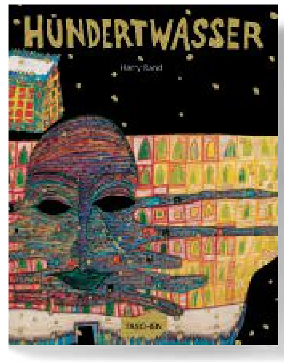
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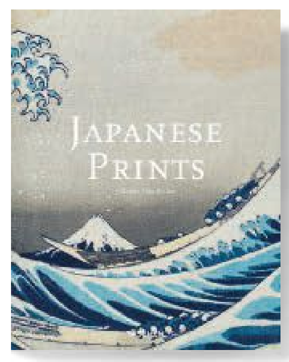
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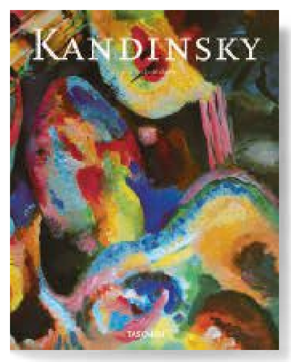
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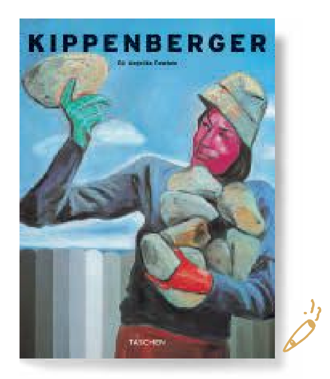
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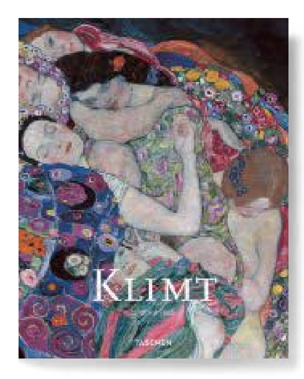
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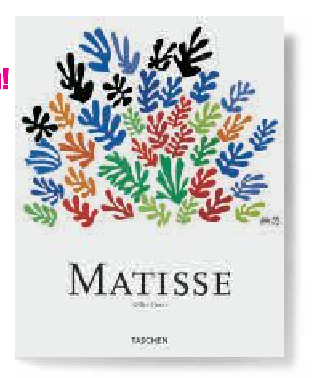
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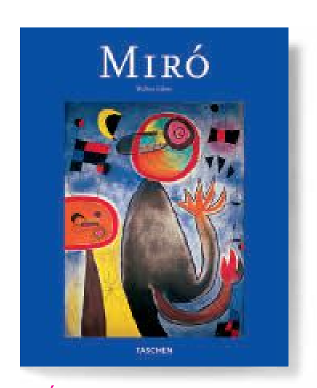
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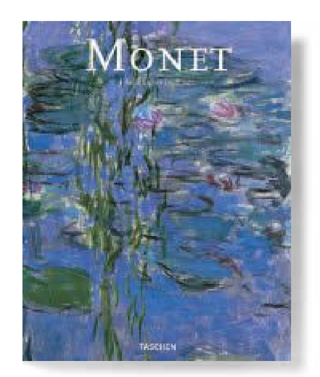


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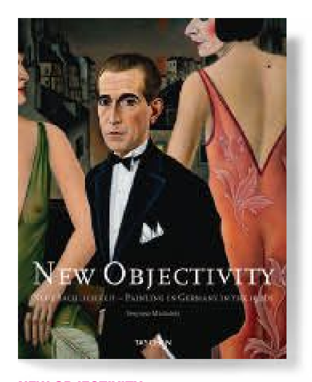
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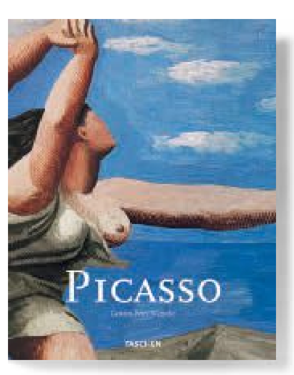
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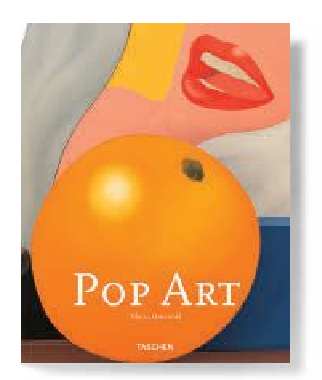
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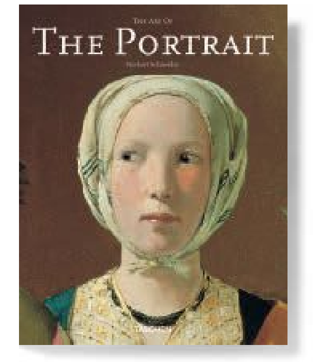
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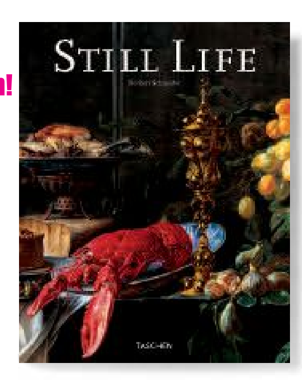
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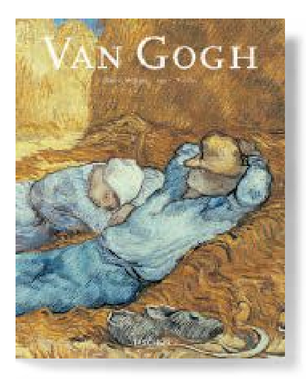
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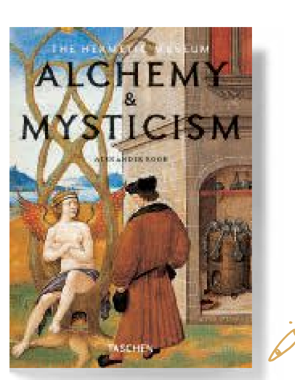
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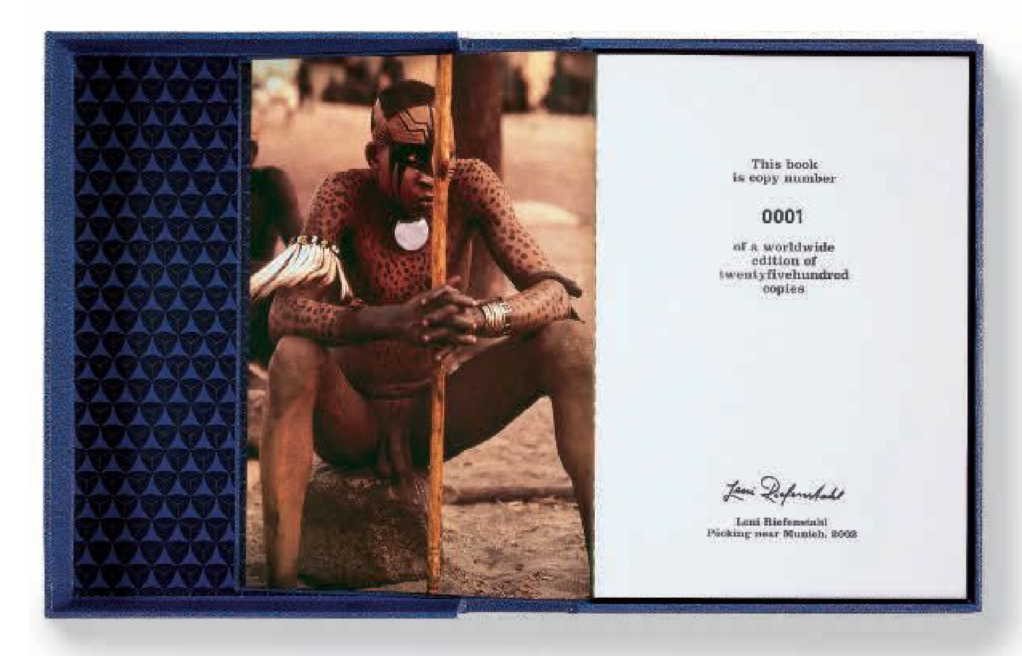
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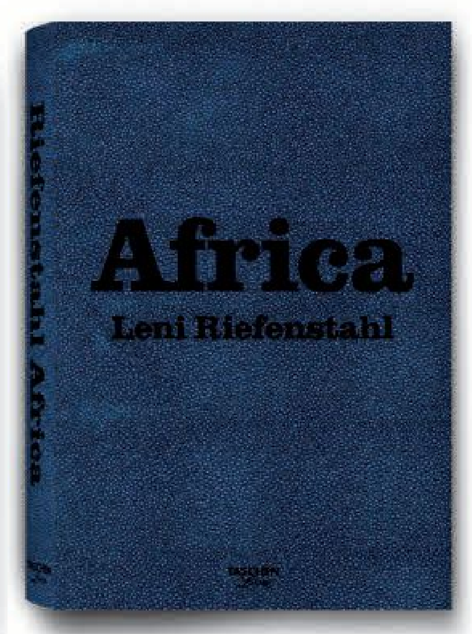
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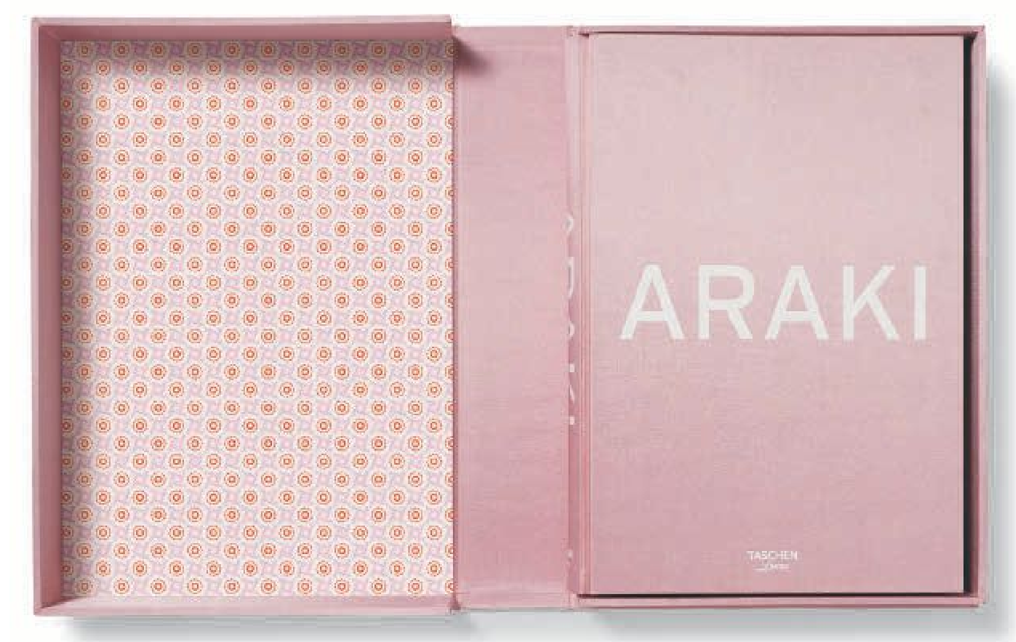
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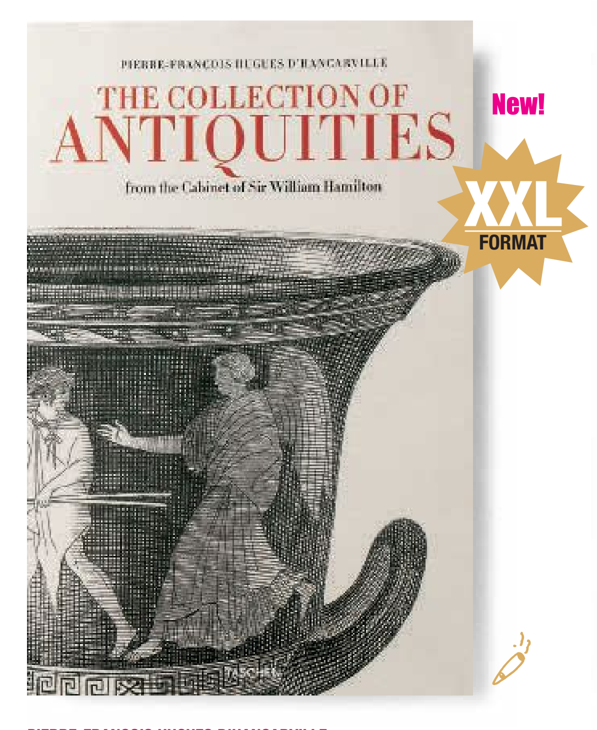
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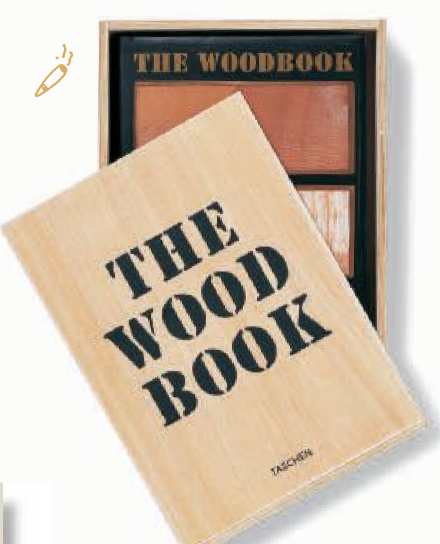


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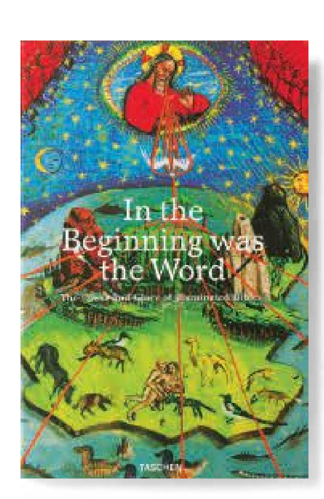
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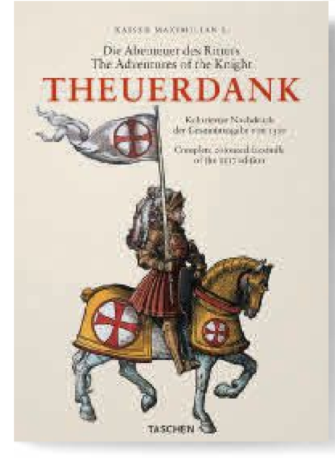


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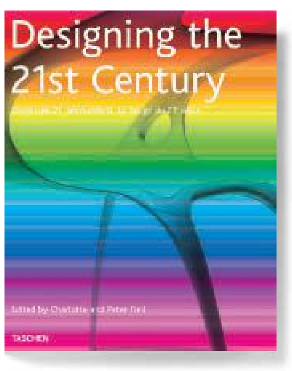
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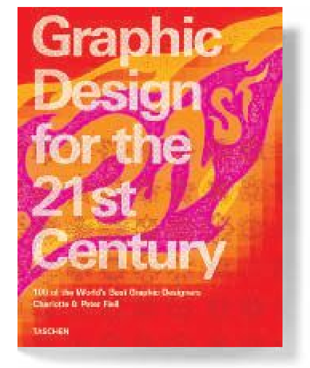
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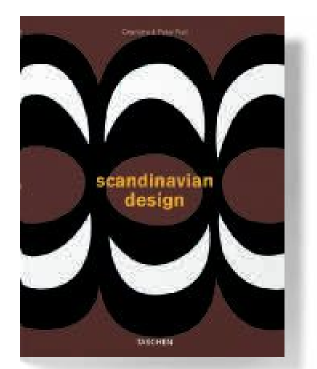
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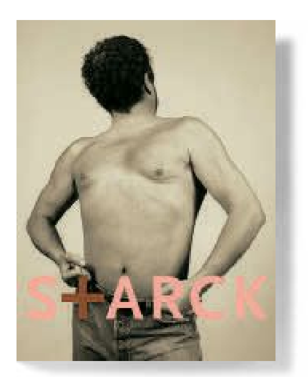
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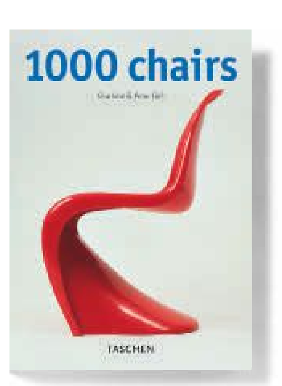
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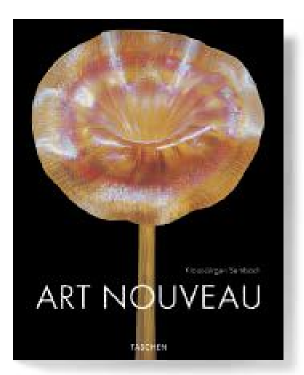
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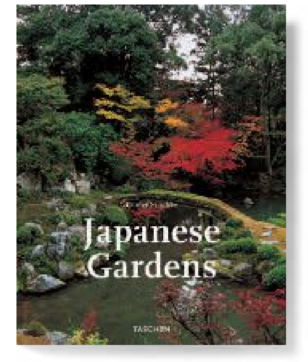
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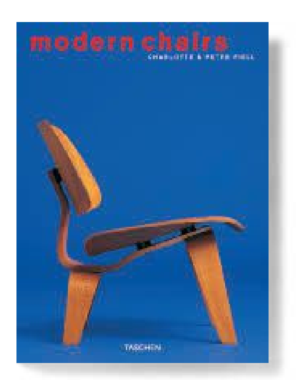
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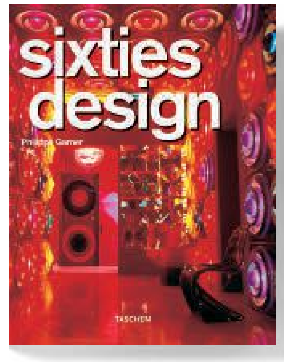
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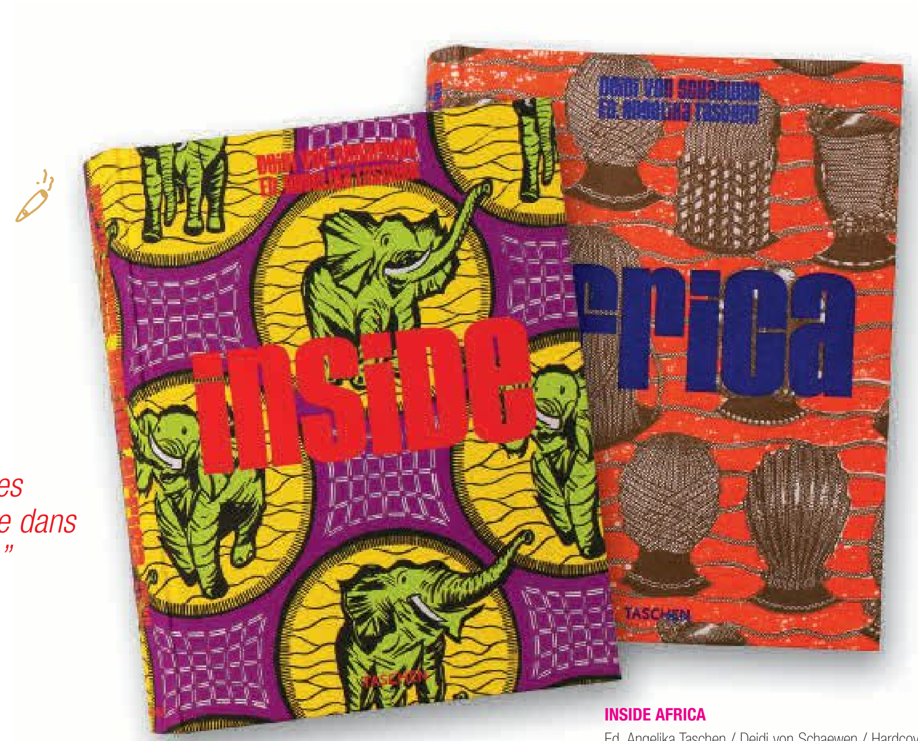
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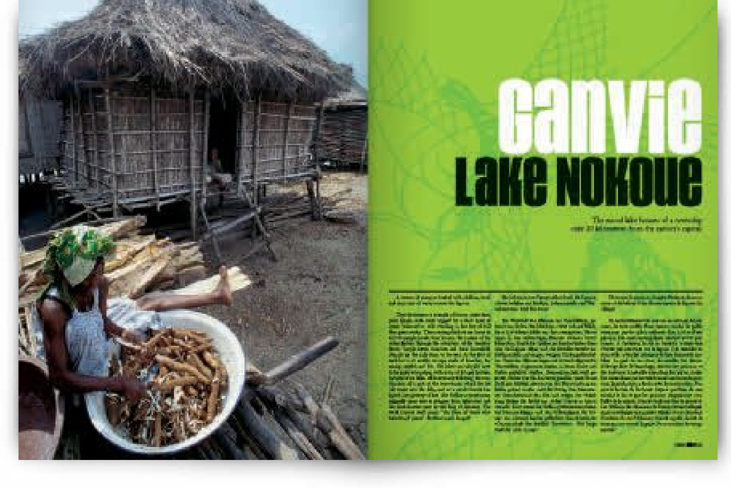
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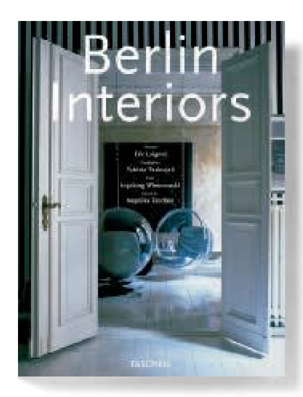


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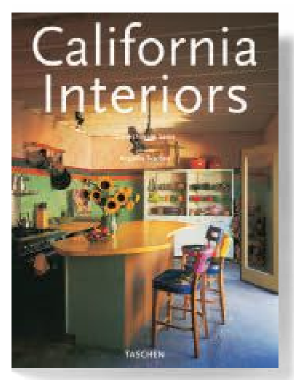
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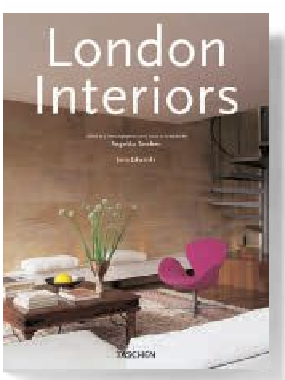




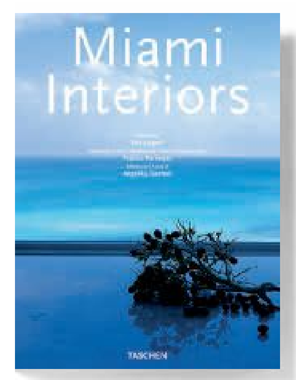
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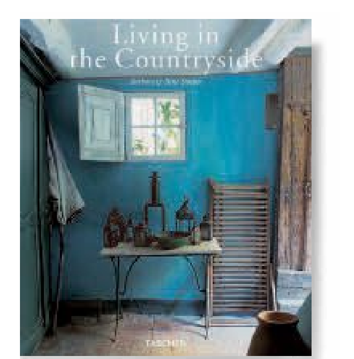


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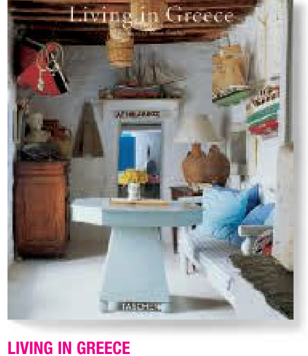
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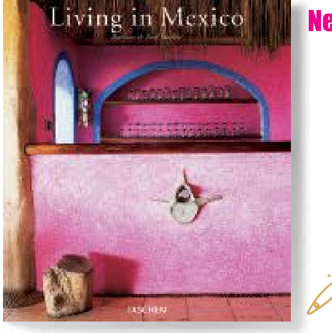
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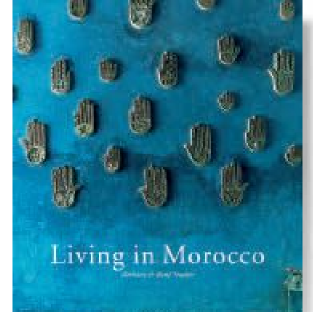


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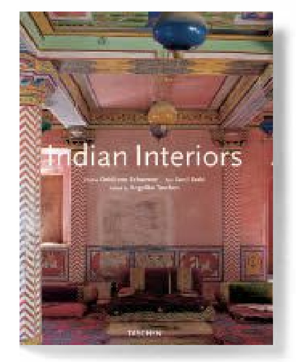


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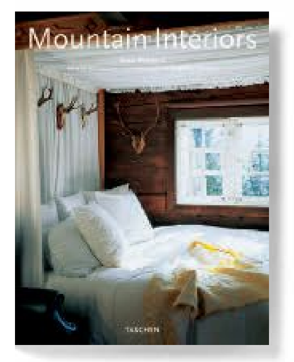


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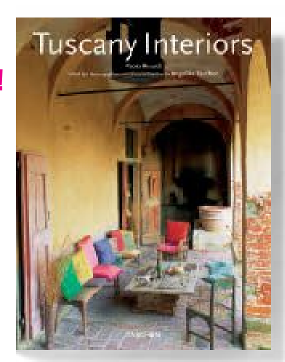


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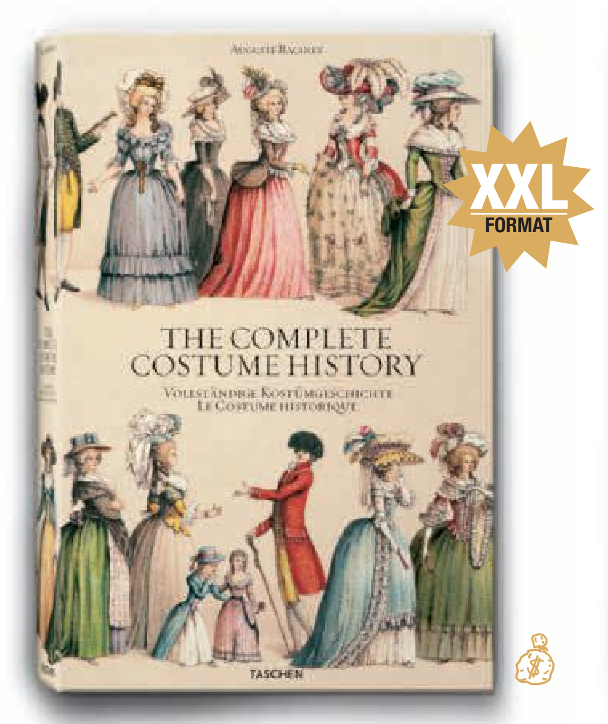


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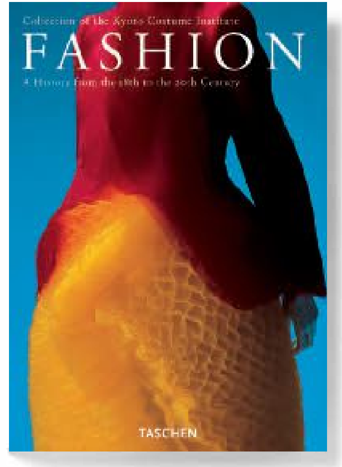
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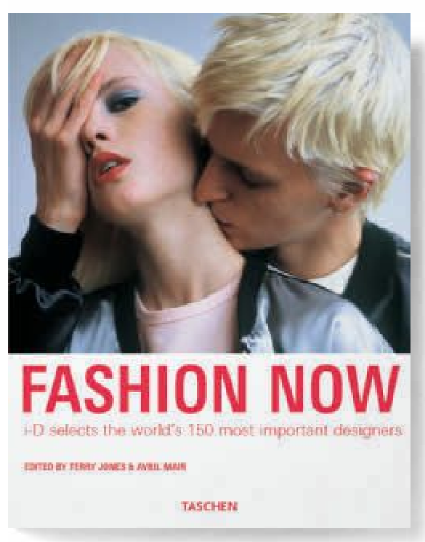


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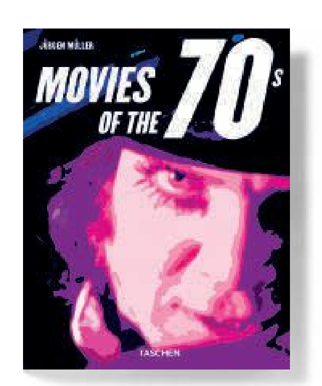


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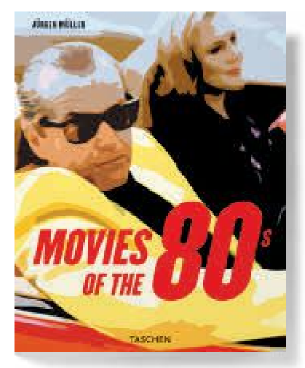
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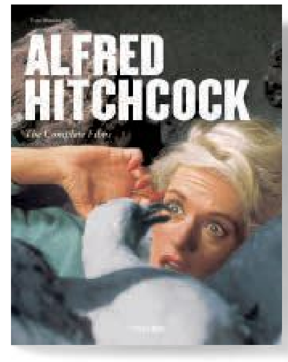


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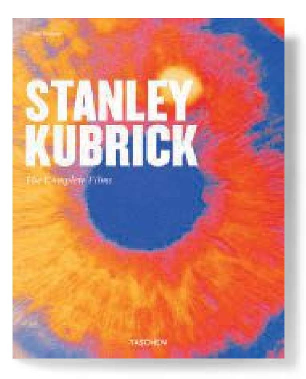


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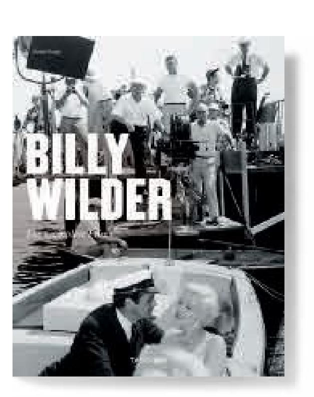


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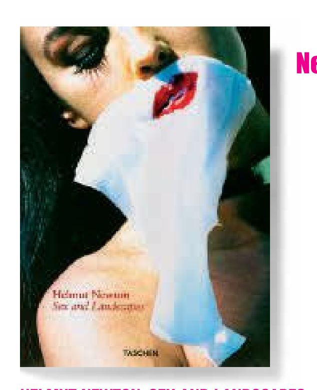
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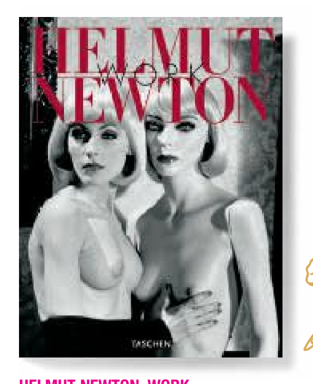


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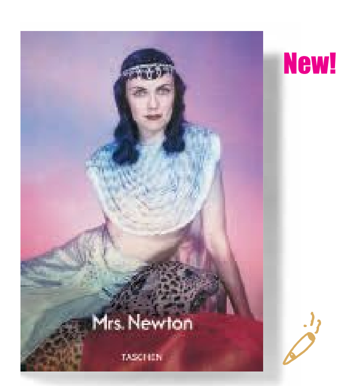


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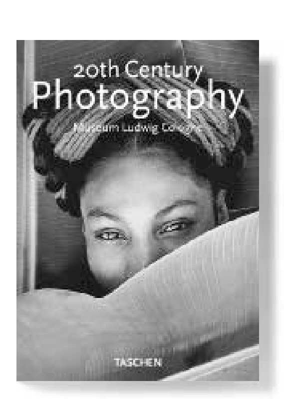
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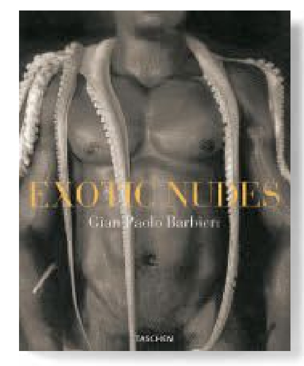




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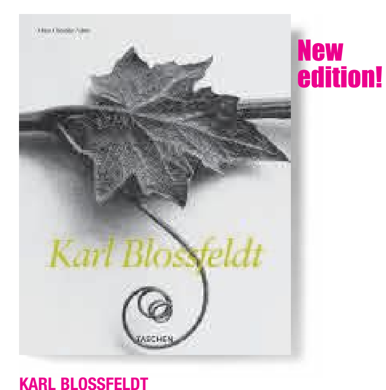


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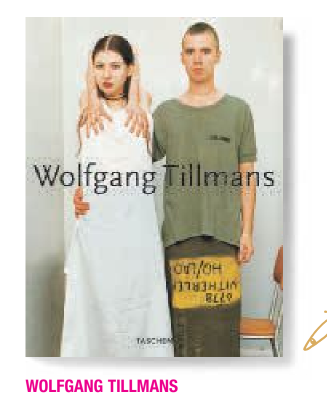


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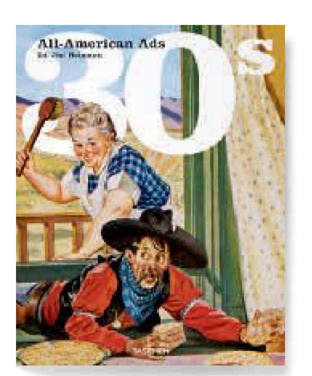
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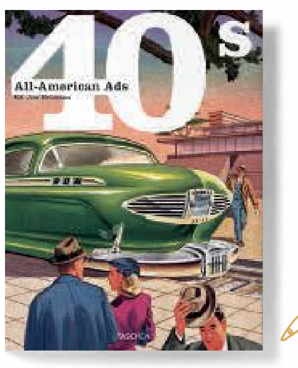
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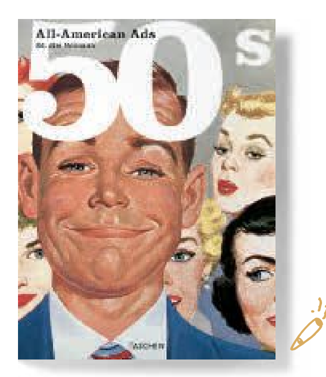
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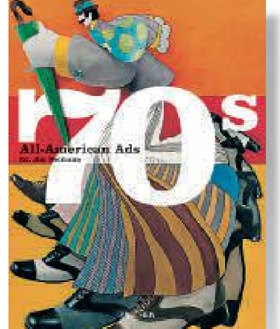


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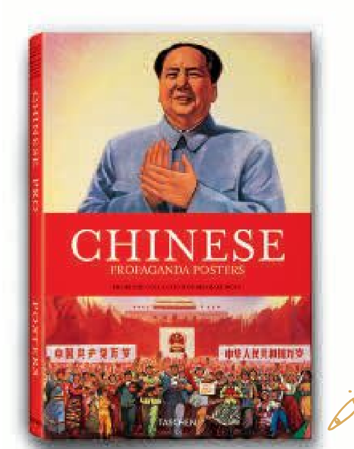
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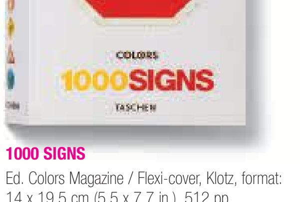


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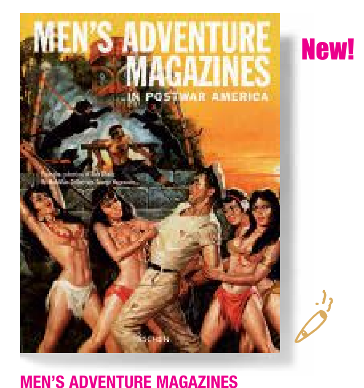


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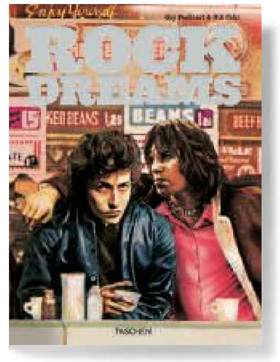
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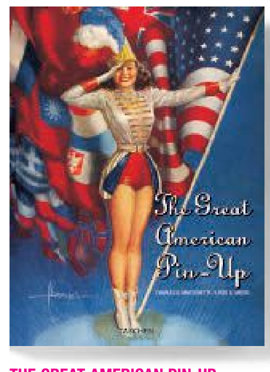


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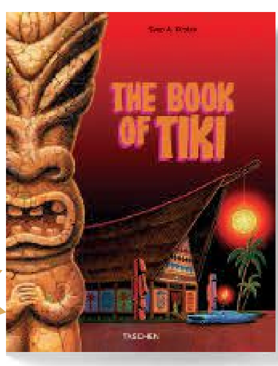
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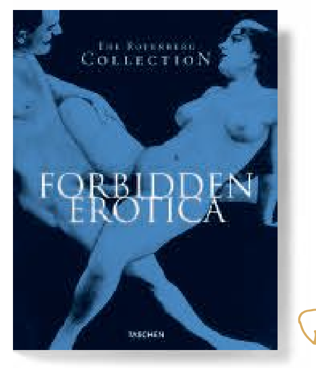


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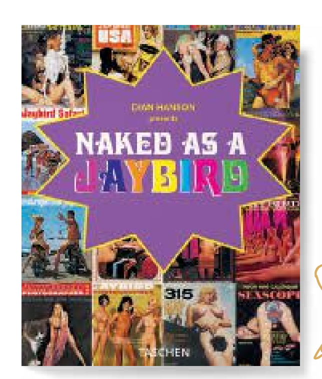


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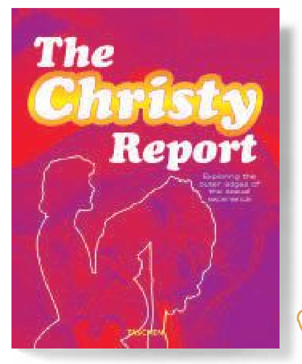


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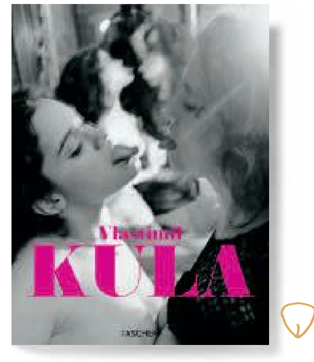


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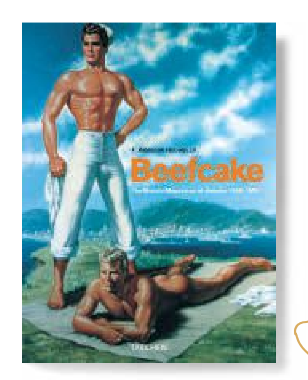


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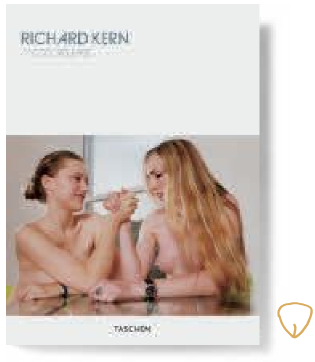
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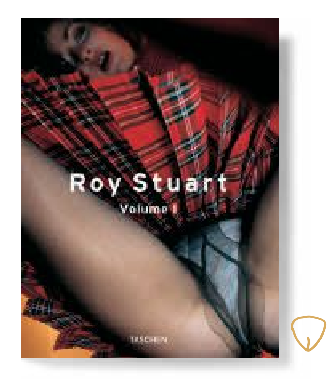


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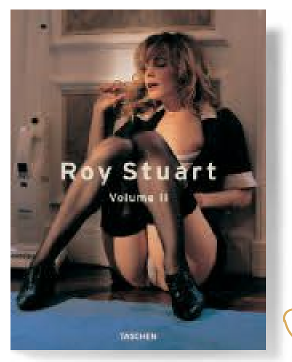


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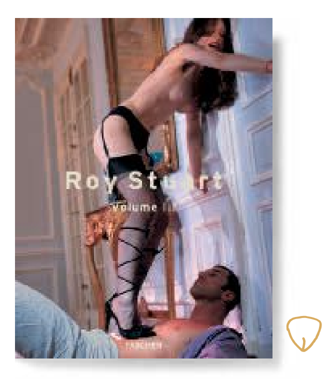
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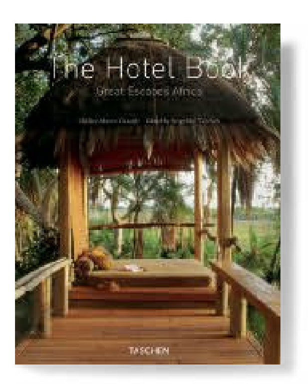
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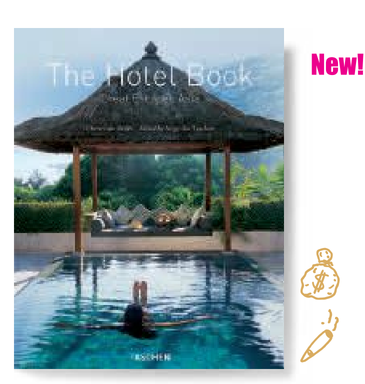
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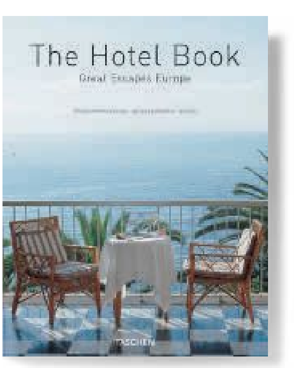
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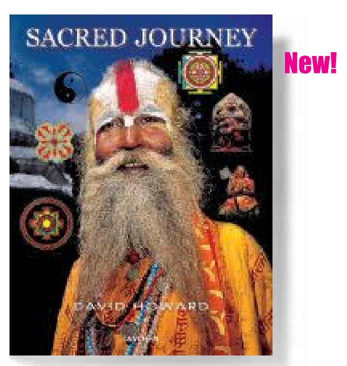
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